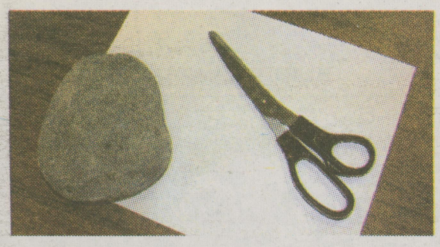

Rock Papers Scissors
for glory
Page 18

The indefinable genuis
of Why?
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MARTLET

Thursday, October 27, 2005 | The University of Victoria's Independent Newspaper | www.martlet.ca | Volume 58, Issue 12

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Sierra Club leader sheds light on the future of Kyoto

by Jessica Earle

Canada is aiming to reduce greenhouse gas emissions by 270 megatonnes per year between 2008 and 2012.

The reduction, the most demanding target set by any country, is part of the Canada's commitment to the Kyoto Protocol.

"It is a tough agenda for where we want to go," said Dr. Elizabeth May about the Kyoto Protocol, "but we can't afford to lose all the work and negotiations that went forward into creating Kyoto." May, the executive director of the Sierra Club of Canada, spoke to a large crowd in the Fraser building Oct. 18 about the future of Canada's role in the global attempt to reverse climate change.

Montreal will host the 11th Conference of the Kyoto Parties (COP 11) Nov. 28 to Dec. 9, the first such meeting since the treaty came into effect.

Although over 160 countries have ratified the 1997 accord, it wasn't until February 2005 that there were countries resposible for 55 per cent of global carbon dioxide emmissions signed on, the requirement needed under the accord to allow negotiations to move forward.

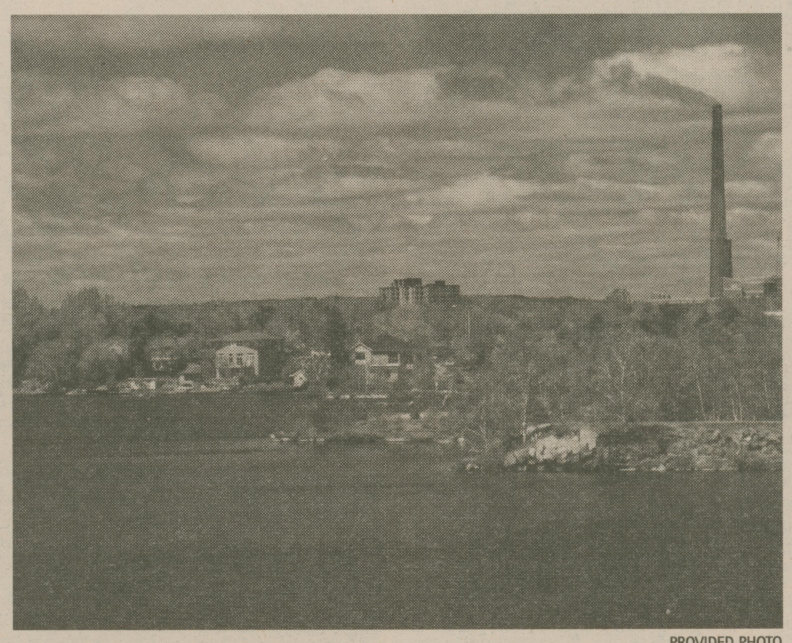
The U.S., with four per cent of the world population but accountable for 25 per cent of the world's for carbon dioxide emissions, pulled out of the accord in 2001, citing high economic costs.

Since then, the U.S. has teamed up with Australia, China, Japan, India and South Korea to create the Asia-Pacific Partnership for Clean Development and Climate. The deal was struck in July 2005. Unlike Kyoto, the Partnership does not involve any specific goals and emphasizes technological development.

Strong supporters of the Kyoto Accord are growing weary of the heavy American antagonism, prompting Bangladesh and other countries around the world to organize marches on Dec. 3, under the banner, "The U.S. Must Rejoin the World."

"Japan is feeling nervous, because it wonders how many times it can go against the U.S., and the European governments who have traditionally worn the white hats on this issue are sick of going into negotiations and having Bush beat up on them," said May. "There's a sense of Kyoto fatigue, of 'can we keep doing this?' That's why it's so essential that Canada show leadership at [COP 11]."

Enter Stephan Dion, Canada's Federal Minister of Environment. Since being appointed in June 2004, Dion has been in bilateral negotiations with other world leaders, and is organizing a convention that anticipates 8,000 to 10,000 attendees—the largest gathering since its 1997 counterpart.



PROVIDED PHOTO

The U.S. and other countries are refusing to commit to the Kyoto Accord and its aims to reduce greenhouse gas emissions.

In a Sept. 15 speech to major Canadian businesses, Dion explained that the upcoming conference will deal with international competition and development issues, and will be based on the principle that an agreement on global climate change is an agreement on global economic transformation.

A key component of the conference will be a "solutions fair" that will share interactive exhibits, cutting-edge environmental technologies and energy conservation programs among all nations. There will be networking sessions, technology workshops and, most importantly, a carbon-trading day.

May believes a key component to COP 11 is a major municipal forum that will happen a few days before the conference. She especially hopes it will exploit a fracture in America's Republican line, made clear last summer when over 100 U.S. Republican and Democratic mayors signed a commitment to achieve Kyoto within their own cities.

She anticipates that recent hurricanes—the number and intensity of which some scientists believe may be due to global climate change—will serve as a catalyst to agreements being made. They lend credence to scientists' urgent warnings suggesting that global warming should no longer be regarded as a dial, but as a switch that is causing sudden abrupt climate changes to appear.

Carbon concentration levels in ice cores have risen from 275 parts per million (ppm) before the industrial revolution to 379 ppm, an increase of over 30 per cent in a little over 100 years. While experts disagree on what exact concentration constitutes a dangerous amount, the general consensus is it should not be doubled. To prevent this, the Intergovernmental Panel on Climate Change (IPCC) declared that all countries need to reduce their greenhouse gas emissions to 60 per cent of their 1990 levels.

Kyoto demands a six per cent reduction from 1990 levels by 2012, the deadline for the first phase of the accord.

Groups protest Chinese Communist Party's history of abuse

by Kurt Heinrich

Anti-Communist Party demonstrators took to Victoria's streets Oct. 19 to protest China's human rights violations, and to celebrate the alleged mass resignation of millions of Chinese Communist Party (CCP) members.

The alleged mass resignation of CCP members was recently proclaimed in the Falun Gong-sponsored *Epoch Times* newspaper.

Falun Gong is a religious sect that was able to coexist with the CCP until 1999, when the Communist Party, realizing the movement's growing power within mainland China and fearing a potential political rival, began a crackdown on its members.

Setting up displays and signs outside Victoria's city hall, demonstrators attempted to draw attention to over a half century of CCP human rights abuses. One placard displayed prominently declared, "The 55-year history of the Chinese Communist Party is written with blood and lies. The stories behind the bloody history are not only brutally inhuman but also rarely known."

Jane Huang, a staff member at Simon Fraser University and volunteer at the *Epoch Times*, attended the rally. "The Communist party ruled China for 56 years and has killed 80 million people," she said. "We are here as part of a larger campaign and movement."

When asked if she believed that the situation had improved in recent decades in regards to both the number and brutality of human rights abuses, Huang declared that, "the persecution is more severe, but also more covert."

Wu Guoguang, a professor of political science at UVic and a specialist on the CCP's human rights record, disagrees with Huang's analysis of the situation in China today, arguing that while human rights abuses continue to be a pressing problem for China, they lack the scope of Mao's destructive policies.

"In comparison to most years, today China is better, but that is not enough," said Wu. "Personally I think, though, the Chinese economy is working well, the state is repressive."

When asked about the mass resignations Wu was cautious.

"Five million is a big number. To the Communist party, however, it is not so big," he said. "Right now they have 69 million official members. I think, from my reading of the newspapers from the [Falun Gong] movement, that they included people who resigned from other organizations like the Communist Youth League or Young Pioneers."

Wu added that despite the mass resignation cited by the *Epoch Times* and the demonstrators, the CCP has had over one million new members enlisting annually for the past few years.

Organizers and participants stated that the event was staged to preach to Canadian trade officials and the Federal Government of Canada about the dangers of dealing with a nation guilty of gross human rights violations.

The demonstration was also staged to draw support for a petition to bar Huang Hua Hua, the premier of a southern Chinese province, from visiting Canada for trade talks with government and business leaders in Vancouver.

Falun Gong members and demonstrators claim that Huang Hua Hua has been implicated in a number of human rights violations. Rather than support China and its burgeoning economy, demonstrators demanded that Canada not deal with a government that has the power to correct its human rights record but for ideological reasons refuses to do so.

GEOFF ROBSON PHOTO

Falun Gong drummers call attention to China's history of abuse.

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ANDRES D'ELIA PHOTO

Workers at the Forja auto parts factory in Argentina celebrate the takeover of the plant they worked at until it was shut down. The workers are featured in a documentary by Avi Lewis and Naomi Klein.

Workers throw off shackles in *The Take*

Documentary explores Argentinean expropriation movement

by Matthew Gauk

Husband and wife duo Avi Lewis and Naomi Klein are confident that the worker-controlled industrial expropriation movement spreading across Latin America is a good local alternative to globalization.

The pair recently captured footage of the phenomenon in a new documentary, *The Take*, screened Oct. 17 at the Eric Martin Pavilion.

Lewis, the film's director, sees certain parallels between the fight for worker-control in Argentina and the recent labour dispute in B.C.

"I honked my horn as loud as I could when I passed those teachers," said Lewis, who joined a discussion of his film after the screening over the phone.

The unions here in B.C. are combative, says Lewis, who sees strong support for their fight against what he calls "the incredibly regressive policies" of the provincial government. "This is a government you have in B.C. that would make Carlos Menem blush with pride."

Menem was the president of Argentina in the 1990s, and Lewis and Klein blame him for much of the economic stagnation that forced the closure of Argentine factories and put thousands out of work. Over time, as some ex-factory workers went for years without finding new jobs, they decided to go back to the factories to "Occupy, Resist, Produce"—the slogan for the industrial expropriation movement and the subtitle of the film.

The documentary opens with scenes of dilapidated urban Buenos Aires and a voiceover announces, "Welcome to the globalized ghost town. This is Argentina. It could be anywhere."

Lewis, a journalist and filmmaker with roots in MuchMusic and the CBC, and Klein, a journalist and the bestselling author of *No Logo*, went to Argentina and spent three months searching for a factory in the midst of worker-expropriation. Eventually they came across the Forja auto parts factory.

In the film, Klein and Lewis go into the homes of the male workers and are introduced to their wives and children. One macho-protagonist worker and his insightful wife lament that they cannot afford a McDonald's Happy Meal for their child, a segment that Lewis later points out as one of the many ironies in the film.

The workers form cooperatives and try to find evidence that the owners of the factory they had formerly worked in took equipment out of it and sold it off. They occupy the factory and discuss ideas of equal salaries, no bosses, and self-supervision.

The Take examines several factories at different stages of worker-expropriation. In one heartbreaking scene the workers take their case to a judge, and afterwards an audiotape is played from their hearing. The judge tells the workers that they are confused, and that she will clarify things for them. The judge then sides with management.

The film also documents one group of workers armed with slingshots on 24-hour surveillance at their factory to ensure they are not evicted.

In another instance, workers from all over Argentina gather in support of one of the original expropriation groups as they face off against police. A riot follows, and there are several scenes of Lewis and Klein running through the tear gas with rags to their faces—a regular day of fighting "the man" for the self-proclaimed journalist-activists.

The retaken companies in Argentina numbered almost 200 at the time of the making of the film and were being run by 15,000 independent workers. The factories are revisited six months after the original events took place, and the situation has improved a lot.

"I'm happy to report that the movement as a whole has flourished," said Lewis.

The movement is progressing slowly, says Lewis, and is still relatively small considering Argentina's population is 30 million. Only closed down and abandoned factories are retaken, and there are not a lot of instances of worker-controlled co-ops moving into open private industries.

According to Lewis, *The Take* has been screened for community farmers in Los Angeles, oil workers in Iraq, and union representatives in El Salvador. It has even been played in Port Alice on the northern tip of Vancouver Island, where Lewis says worker-control is being considered.

The issue is far from over. One auto-parts worker quipped at the end of the film that the story of the movement is like *The Matrix*: it was "to be continued."

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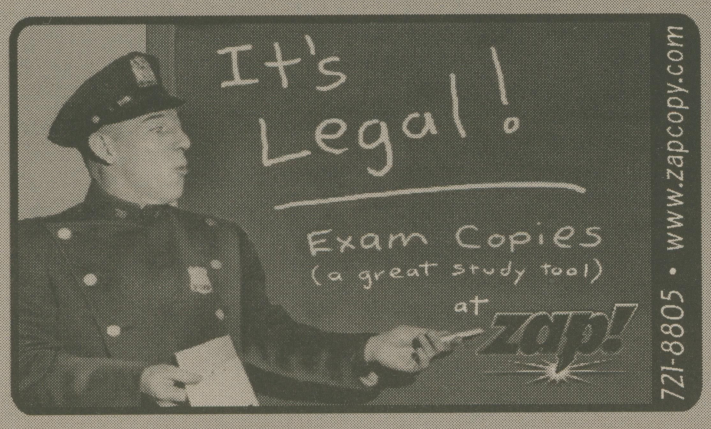

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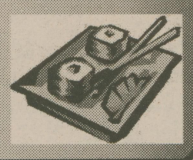

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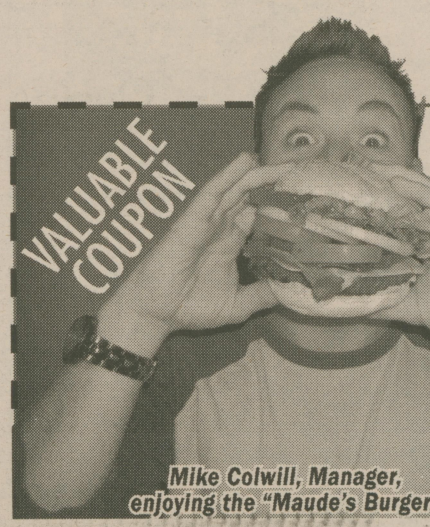

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Iraqis ratify new constitution despite ethnic divide

UVic political science professor questions content of 'weak' final draft

by Kate Webb

Iraqis voted 79 per cent in favour of their new constitution Oct. 15; however, the votes were split along ethnic and religious lines.

The Independent Electoral Commission of Iraq released final figures from the country's 18 provinces Oct. 25, following a 10-day audit and charges of fraud by Iraq's Sunni Muslim Arab population.

The provinces in favour are inhabited primarily by Shiites and Kurds. Sunnis, a minority in Iraq, were largely against the constitution, fearing that if ratified the provinces traditionally inhabited by their people will become impoverished.

UVic political science professor John Measor says the explanation for Sunni criticism of the proposed constitution is in the fine print.

Measor, who is currently completing his final year of doctoral studies on Iraq through the University of Exeter's Institute of Arab and Islamic Studies in the U.K., says there are multiple foreseeable problems, omissions, and ambiguities in the final draft of the constitution.

"The constitution is generally weak, and I think I'm being kind, especially with regard to human rights, and particularly women's rights," said Measor at a lecture on the Iraq referendum Oct. 19. The lecture was sponsored by the UVic World History Caucus and the department of history.

In order to defeat the constitution, Sunnis needed a two-thirds majority in at least three of the country's provinces to vote against it. They reached that target in the Sunni-dominated Salahuddin and Anbar provinces, but lost in the third province they had hoped to win over.

The ethnically mixed Nineveh Province in the far north of Iraq is home to large factions of both Sunnis and Kurds, and has a large base of support for the insurgency against the U.S.-led occupation of Iraq.

The Sunni majority in the region have been vocally opposed to the proposed constitution over the past weeks, but only 55 per cent of Nineveh voters took their opposition to the polls. The highly contested province was audited for fraud, but no cases were reported.

It has been clear all along the referendum stakes were high for Sunnis, who make up about one-fifth of the Iraqi population and largely boycotted Iraq's first free election for a temporary government in January of this year.

"Nothing is agreed on; that's the first problem," Measor said of the constitution draft, which was written by Iraq's interim government with assistance from occupying forces.

The constitution, he explained, has been revised an unknown number of times since the drafting process began in August, mainly behind closed doors. Furthermore, he said, the final draft contains the questionable provision that the future government of Iraq, now scheduled to be elected Dec. 15, will have the power to revise the constitution in any way it sees fit.

"So why vote on it? Why bother?" Measor asked.

This provision, Measor suggested, could be partially responsible for voter apathy in Iraq, given that just 63 per cent of registered voters voted in the referendum. It also explains Sunni opposition to the constitution, he said, because as the country's ethnic minority chances are they will not have majority control of whatever government is elected in the future. If the government can change the constitution however it wishes, Sunni issues may end up poorly represented or not represented at all in the final document.

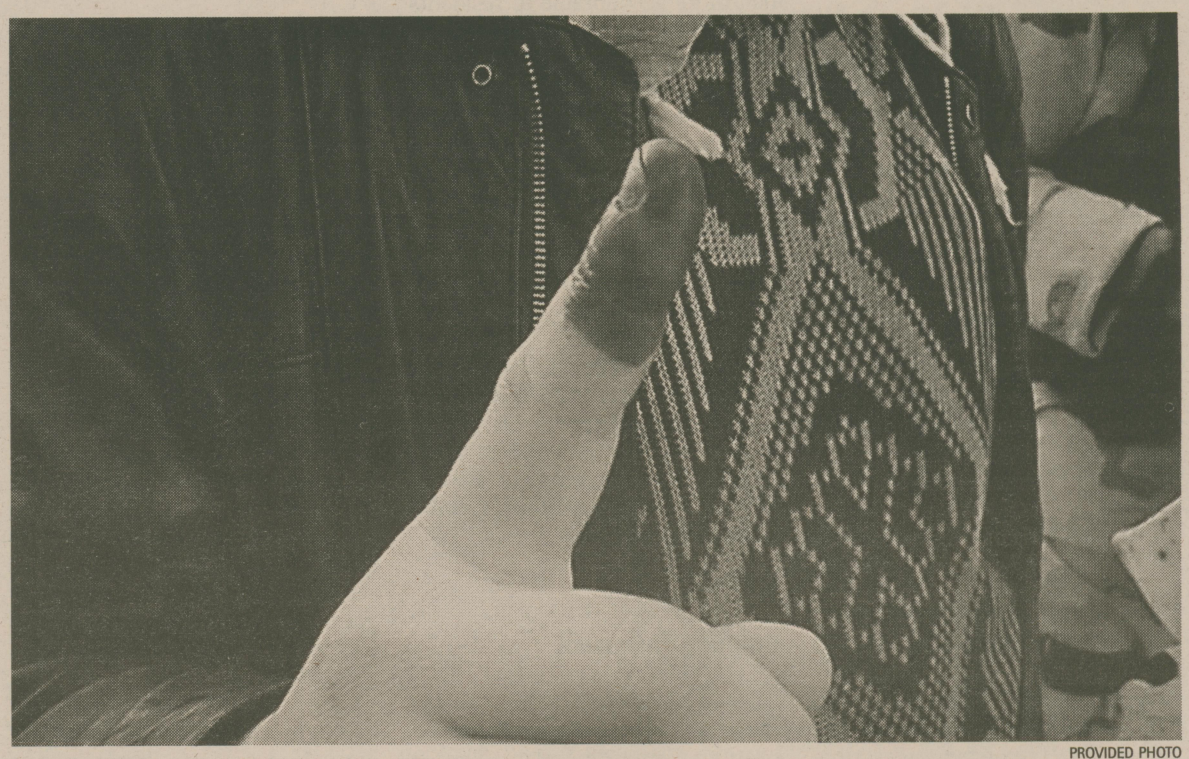
Measor also mentioned another probable source of voter apathy: The war itself.

"If you step outside in Iraq today, people are not concerned with debating the constitution," he said. "They are debating whether their kids can go to school today because there is so much gunfire."

The list of problems with the constitution went on. Measor called attention to constitutional articles enshrining U.S.-imposed laws, including the institution of a flat tax system, privatization of many essential social services such as health, education and water, and the guarantee of equal investing rights for foreign and domestic investors.

Measor also raised questions about what happened between the beginning of the drafting process and the end of it, saying the earlier drafts were drastically different from the one voted on.

"The early drafts in August outlined a Scandinavian-type welfare system guaranteeing human rights, the right to health care and education," Measor said. "All such provisions have been removed from the final draft that was voted on on Saturday [Oct. 15]. They were in every draft except the last one."



PROVIDED PHOTO

Iraqis voted Oct. 15 on their new constitution, dipping their fingers in black ink to ensure the legitimacy of the referendum.

There were two other important changes to the final draft, Measor added. The early constitutional drafts declared, "social justice is the basis of building society," an article which was absent in the final draft of the referendum. Measor says there is little way to know now how or why it was removed.

Secondly, an ambiguity that had not previously presented itself was written into the final draft. Early drafts stated that Iraqi oil and gas are "the property of all the Iraqi people," but in the final draft the phrase was modified to "the property of all the Iraqi people in all the regions and provinces."

The tack-on may sound benign, but since the final draft both fails to delineate how all but one of the provinces and regions will be divided up in the future constitutional state, this leaves the provision open to interpretation.

Measor suggested a future government, with the power to modify the constitution in any way it chooses, could decide to take the article to mean the people of each region will have ownership of the gas and oil found within their own region only.

"If we say [oil] is the property of all Iraqi people then it is the property of all the people," Measor said, "but if you suddenly throw something else in there we don't know what the provinces and regions are, so it changes the meaning."

Finally, Measor said, the final draft completely ignores multiple issues regarding the functioning of the future state, including how political representation will work.

Measor finished off his lecture by pointing to the violent struggles Iraqis too poor to flee the country have faced over the past decades, which are currently the major impediment to the creation of a working constitution that will promote peace in the country.

He explained that 5,000 children under the age of one are dying there every month. "The security situation on the ground today is atrocious, and it's not because the Kurdish are coming to attack the Arabs," he said. "It's because Tony Soprano runs every street."

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Candidates gear up for municipal election

by Clarke Ries, Kurt Heinrich, Kate Webb

The *Martlet* asked municipal candidates from Colwood, Langford, and Esquimalt, "If elected, what will your number one priority be for change in your municipality?"

An '*' indicates an incumbent.

COLWOOD

Running for mayor

Bambi Fernando: "My top priority would be work for people; to get Colwood put back on the map and to make it a good place for both small and bigger businesses."

Terry Robinson: "Make it more efficient."

Unavailable for comment: Jody Twa*

Running for city councillor (six positions available)

Cynthia Day*: "I want to keep Colwood affordable by diversifying Colwood's tax base, accessible through provincial funding of transit, and green via cycling and walking trails."

Annette Moen*: "A public review of Colwood's 1997 Official Community Plan is my next priority."

Ernie Robertson*: "To make city hall more accountable to residents by listening to their demands to improve Colwood, by having a long-term transportation strategy, more sidewalks, attractive streetlighting, and more parks and beautification throughout Colwood."

David Saunders: "To improve Colwood."

Marga Zacharias: "One of the things is to create a long-term plan for transportation improvements."

Connie Harrigan*: "In my second term on Council, I would like to develop a plan for a West Shore Arts Centre (theatre, gallery, pioneer museum, community space)."

Unavailable for comment: **Buddy DeVito, Carol Hamilton , Gordie Logan*, Jason Nault***

LANGFORD

Running for mayor

Robert Fraser: "I would like to undertake a complete public review of the community plan. There's been a considerable amount of change, and I would like to conduct a full-scale review to make sure it's concurrent with what the community wants for the future."

Unavailable for comment: **Stewart Young***

Running for city councillor (six positions available)

John Goudy*: "I don't want to change anything. I want to continue as we are. We are already making changes to infrastructure, we're building sports and recreation facilities, and we're working on affordable housing for seniors."

Matthew Sahlstrom*: "No change, we'll carry on the way we are."

Lanny Seaton*: "The single most important change we're already implementing is the creation of jobs for everybody and putting in the infrastructure to make the community sustainable."

Winnie Sifert*: "We are currently undergoing a lot of economic development. Keeping taxes down is good, and we're working closely with other municipalities on joint projects."

Lillian Szpak*: "Having a conveniently located, accessible branch library in Langford. Presently, our closest branch of the GVPL is at Juan de Fuca in Colwood. In terms of growth, in terms of having an integrated community, the everyday way of life means being able to walk or cycle to where you need to go. And Langford residents love the library."

Unavailable for comment: **Denise Blackwell*, Ian McKenzie, Patricia Ann Pallister**

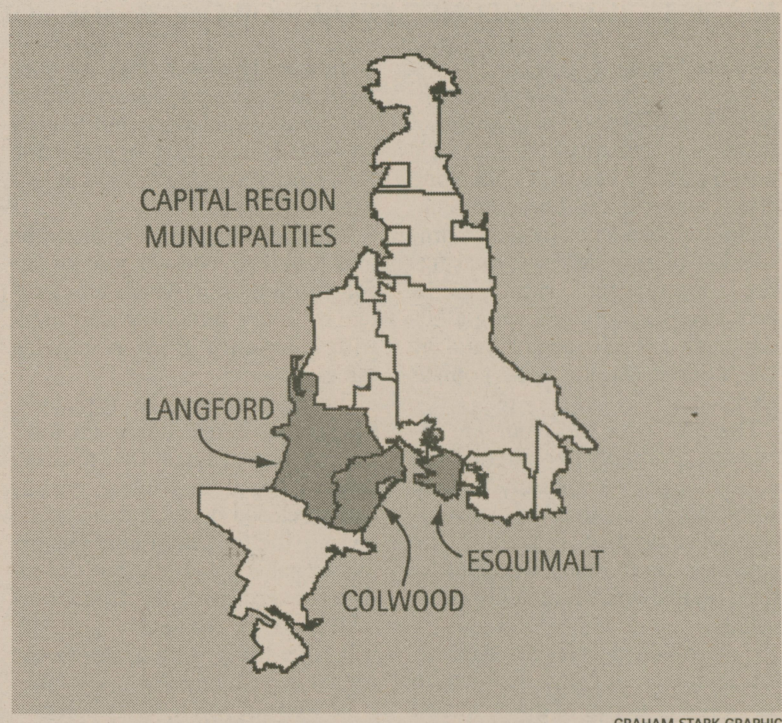
ESQUIMALT

Running for Mayor

Darwin Robinson*: "We're just going to continue to improve some of the things we've accomplished in these last few years. Esquimalt is a place that has seen tremendous change in the pride we take in our municipality."

Unavailable for comment: **Chris Clement, Ruth Layne**

THIS WEEK'S MUNICIPALITIES



GRAHAM STARK GRAPHIC

Watch for continuing coverage of municipal candidates and their mandates for change in the next two issues before the Nov. 19 election. This week, the *Martlet* has tracked down candidates from Colwood, Langford and Esquimalt.

Running for city councillor (six positions available)

Basil Boulton: "To incorporate surplus Department of National Defence lands into the Esquimalt municipality, in order to protect the environmental and heritage values of Work Point."

Barbara Desjardins: "To re-establish communication lines with neighbouring municipalities, with the Department of National Defence, with provincial MLAs . . . we don't seem to be talking as much as we could with other political levels."

Lynda Hundleby: "I would like to see more decorum in the council chambers."

Lori King: "Improvement of the Esquimalt image. I've grown up in Esquimalt, I went to the local high school . . . and we have a very strong community spirit, but it feels like we're the only ones who know about it."

Bruce McIldoon*: "I think we have to be more resident orientated."

Lorna Olson: "To encourage council to develop an intelligent way of dealing with development and growth."

Jane Sterk: "There is a need to have a more effective council, and I would hope to be a part of that."

Rod Wilkins: "I want to step back and find out where our spending is going. Year after year, we've had increases in taxes and we need to take a break and figure out where we're going and what we're doing."

Unavailable for comment: **Hy Freedman*, Donald Eric Linge*, Frank "Chopper" Taylor**.

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MONDAY, OCT 31 to FRIDAY, NOV 4, 2005
10 AM to 11 AM
SUB B011

NEWS BRIEFS

Teachers go back to work

B.C. teachers voted 77 per cent in favour of going back to work on Oct. 24, ending their two-week, illegal strike. Premier Gordon Campbell did not give a written guarantee that class sizes would be smaller or that there would be more funding for teachers, but did sit down to talk with the teachers' at a "Learning Round Table."

The government saved about $160 million by not having to pay teachers' wages during the strike, while the B.C. Teachers' Federation was fined $500,000 for contempt of court for carrying out the illegal strike. Negotiations for a new contract will commence in the spring.

Trick or Eat

UVic students will be "Trick or Eating" in Victoria communities this Halloween. Dressed in Halloween costumes, the students will go door-to-door asking for non-perishable food items to help feed Victoria's hungry. All proceeds will go to local food banks such as the Mustard Seed.

Last year, 280 student volunteers from UVic raised $23,000 worth of food through the program.

To contribute to Trick or Eat 2005, households can either prepare a grocery bag of non-perishable food items for pick up on Halloween night or they can drop their donation off to the Mustard Seed food bank.

UVic students interested in volunteering to go out on Halloween with the Trick or Eat program should meet in the Vertigo Lounge in the Student Union Building at 5 p.m. Oct. 31. Be sure to wear a costume and bring student identification. For more information visit www.TrickOrEat.ca.

100th cyclist receives bike from Spokes

The UVic Spokes Bicycle Bursary Program gave out its 100th bike two weeks ago. The total number of bikes given out since the program began in Sept. 2003 has since risen to 105.

The Spokes program combines cycling with recycling by taking old, unwanted bicycles, fixing them up, and lending them out to students for a period of up to one year.

For more information on Spokes, contact Sarah Webb at 472-5011.

-Kate Webb

Lowe goes head-to-head with Isitt

by Tim Boultbee

From transportation to the new Save-On-Foods complex, to homelessness and drugs, Victoria's mayor Alan Lowe and second-time challenger Ben Isitt are once again presenting voters with a myriad of viewpoints to consider before municipal election day on Nov. 19.

The *Martlet* was able to sit down with the two frontrunners in the race for Victoria's most prestigious municipal seat, and found out exactly which issues are driving their separate campaigns.

TRANSPORTATION

For Lowe, who is seeking his third term as mayor, improving the transit system is the key to cutting the number of vehicles on the road. The city, he said, is going to receive funding from the federal government for increased service and for buying a new fleet of buses.

When asked if developing a Light Rail Transit (LRT) system is also being considered, Lowe said that building one is for the future. What is important now, he said, is for the region to develop better bus transit before considering such a venture. Building an LRT system is expensive, he added, and "we don't have the population base" to service one at this time.

While Isitt agrees that more buses and better services are needed, he contends that Victoria needs to begin developing a rail infrastructure because "congestion is becoming a huge problem and we need an immediate response."

Isitt envisions an LRT system running from downtown to the ferries, the university and the western communities. He pointed out that he has already spoken with a group that supports LRT and was told that Victoria's existing roads and public right-of-ways can be used to build such a system. LRT, Isitt continued, also benefits the environment because it runs on electricity.

"It's a no-brainer," he said. "What is needed is the political will locally to commit some funds which can then be used to leverage the remaining funds from the federal government."

THE ARENA

Despite the controversy surrounding the Save-On-Foods complex, Lowe contends that it has helped to generate economic development for the city.

"In the first six months of operation, over 500,000 people have attended events in that facility," he said. When an event happens, Lowe continued, "restaurants are full" and "hotel rooms are occupied." Furthermore, Lowe said, first quarter revenue from the facility has surpassed the budgeted revenue for the whole year. The curling championship earlier this year, he said, brought "just over $20 million to the city."

Isitt said that through legal counsel he is trying to determine if the contractor, RG Properties, has breached the contract. If it has been violated, Isitt favours bringing the facility "under direct city control," which would allow the city to receive "100 per cent" of the revenues instead of the $200,000 Isitt claims the city is currently getting in return for its investment.

"One concert pulls in more than that," said Isitt, adding that while taxpayers paid "about 80 per cent or more" of the construction costs, it is a private company that is benefiting.

The facility "is a gift to the private sector paid for by city taxpayers and if the contract stands, it will remain in private hands for the next 30 years," he said.

HOMELESSNESS

Concerning the homeless situation, Isitt said that it is a social justice issue.

"We collectively have a responsibility to support the poorest people in the city by building housing to end homelessness," he said, adding that he favours building more co-ops.

As mayor, he said he would work with officials from the federal government and the capital region to get people off the streets by putting roofs over their heads.

The homeless situation is also a public safety concern said Isitt. "Elderly people don't feel safe downtown," he said.

Lowe feels providing people with housing can solve that problem.

DRUGS

Isitt also considers the rampant use of drugs like crystal meth to be a social justice issue. The 27-year-old candidate favours a downtown safe injection site.

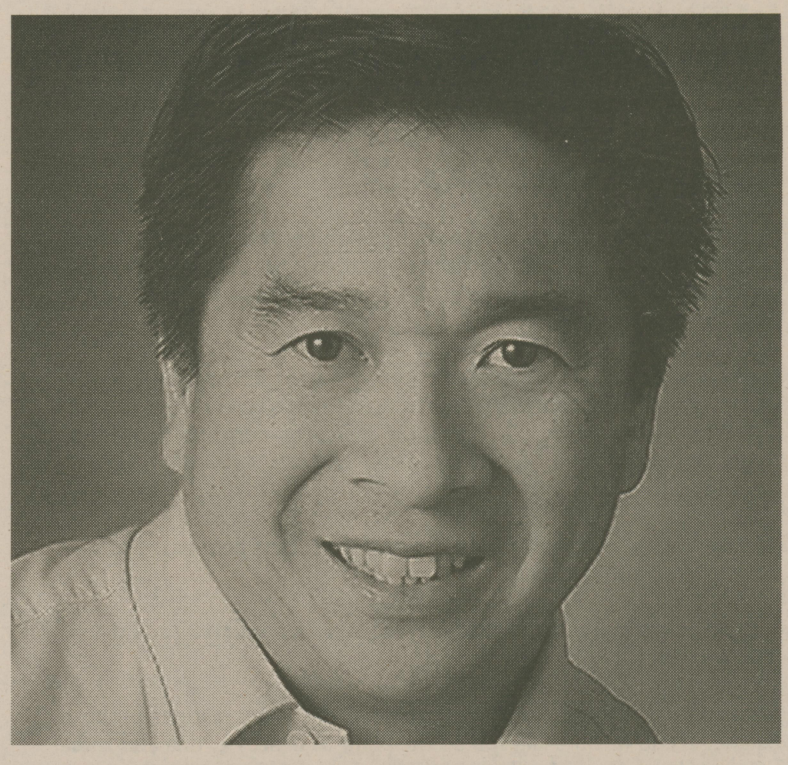
"Drug use isn't a criminal issue, it's a health issue," he said. The city needs to create "more affordable treatment centres" to combat the problem.

Lowe also said Victoria has to deal with its vulnerable citizens by "ensuring they have safe environments to live in so they no longer cause harm to themselves or the community."

Over the past three years, he said, Victoria increased needle pickup downtown and in parks and schoolyards, paired mental health workers with police officers, provided more youth detox beds and increased the number of people working at the street level with those at risk.

"We are also working with the Vancouver Island Health Authority to see how we could deal with drug addictions as a health issue," said Lowe, adding that there is "a vision for an integrated facility that includes a safe consumption site."

Watch for more *Martlet* information on Isitt, Lowe and the other candidates in future issues.



PROVIDED PHOTOS

Alan Lowe (top) and Ben Isitt are considered the frontrunners for mayor of Victoria in the Nov. 19 municipal election.

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YAMAHA

Editorial

Sugar not so sweet

Ahh, sugar. The stuff Halloween dreams are made of.

Yet it seems to be everywhere, turning up in the most unexpected of places. You might not be surprised to hear that the average can of pop contains eight or nine teaspoons of sugar, but did you know cigarettes contain sugar as well?

Sugar is addictive. Eating refined carbohydrates increase the level of the amino acid tryptophan, which in turn helps to create the neurotransmitter serotonin. Serotonin makes us calm and happy. So when we need to relax we crave sugar so that we can create more serotonin.

It is also tastes pretty good, which certainly doesn't help when you want to curb your intake.

All told, sugar has a pretty shady reputation for something so lip-licking sweet.

Sugarcane is a tropical grass, probably native to New Guinea in the Pacific. Trade within Asia spread the plant to nearby China and India. Later trade routes and military campaigns brought sugar to the Middle East and Europe. That's when things started to get ugly.

In Europe, sugarcane was grown in the Mediterranean and Portugal. Slavery was commonly used in Portugal—in the mid-1400s, 800–900 Africans were "imported" to the country every year. Many were used in the sugar industry.

Columbus, in his second voyage, first brought sugarcane cuttings to the Americas. (Really, who can blame the colonists for wanting to take the sweetness with them?)

There were nearly 3,000 mills in South America by 1550. By 1625, the sugarcane harvest was booming in the Caribbean, and had become an important part of the economy: between 1625 and 1750, sugar was worth its weight in gold.

Ever looking for ways to make an extra buck, the colonists wanted to make production cheaper. The answer: slave labour. The European colonists had been using indigenous people as slaves, but the need for skilled slaves was critical if the sugar industry was to expand. The best slave "investment" became the West Africans who had experience working on plantations on the opposite side of the ocean.

The rest, as they say, is history.

Of course, the story doesn't end there. The use of sugar has continued to increase, driven by our collective sweet tooth.

In 2001/2002, 134.1 million tonnes of sugar were produced worldwide. The U.S. Department of Agriculture estimated in 1993 that the average American ate 130 pounds (60 kilograms) of sugar per year. This number is now around 170 pounds (77 kilos) of sugar per year.

And unfortunately, the conditions under which the sugar is produced haven't seemed to improve all that much.

The CBC recently aired Brian McKenna's documentary Big Sugar: Sweet, White & Deadly.

In it, McKenna looks at the powerful American billionaire Fanjul family, a Florida-based clan that owns a massive 97,000-hectare sugar plantation in the Dominican Republic.

Workers on the farm eat only once a day, are prevented from growing their own vegetables and, if they are recruited from Haiti, often are never given back their passports.

They have to cut, by hand, one tonne of sugar cane per day in order to get their daily wages. Their children often help out in order to make the quota.

"We thought that era, in which slavery was practised, was over," McKenna said in the Toronto Star. "But it's not—it goes on, and it's appalling."

Think about that before you start in on your Halloween stash and gorge yourself into a sugar-induced stupor.

Editorial topics are decided at weekly editorial meetings and do not necessarily reflect the opinions of all staff members.

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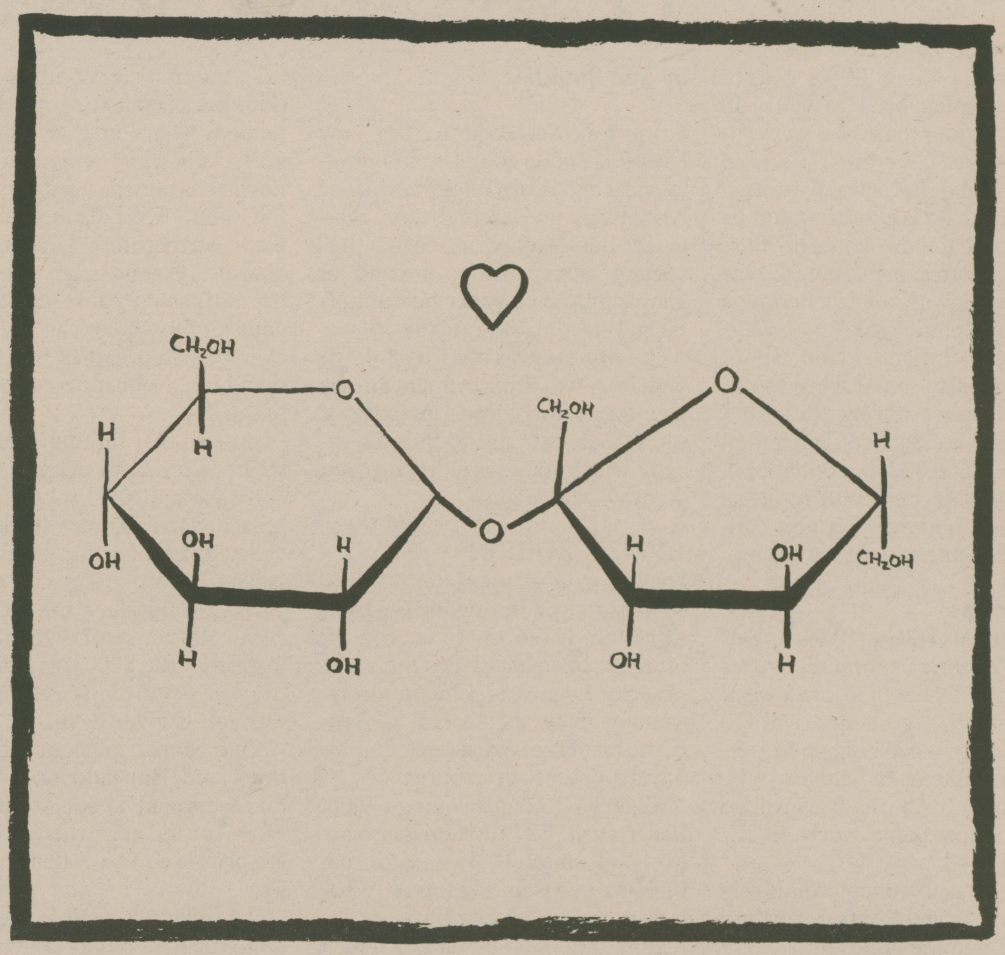
EDITORIAL CARTOON | IT'S ALL YOU NEED



ANTHONY FRATTAROLI GRAPHIC

LETTERS

Alberta ain't all that

Coming from Saskatchewan, where a year of commerce at the University of Saskatchewan costs over $6,000, I'm always surprised when people complain about the cost of education here. Surprise turned to anger when I read the recent editorial of Alberta adoration (Oct. 20).

It is irresponsible to write an editorial decrying B.C. universities and praising Alberta ones without showing some basic facts. I did a little footwork for you and after a simple check online, I found that tuition is actually higher in Alberta. Undergraduate tuition and fees for the University of Alberta and the University of Calgary ranged from $5,100 to $5,300 while UVic was about $4,900. Sure, it's not a huge difference, but from reading the editorial, I was expecting UVic to be at least $1,000 more.

And it's not just tuition that's better here. UVic and UBC are consistently rated just as good or better than every other university in Western Canada. It's never -40 C here. The cost of living in Victoria is actually lower than Calgary. Considering all of the cost-cutting in B.C. and the "spend everything" attitude in Alberta, it would have been more apt to have an editorial boasting about the fact that UVic is better and cheaper than any university in Alberta.

-Mitchell Siemens

We need Charter of Rights

It is because of people like David Karp (Oct. 20, "Charter of Rights has become absurd"), people who would silence those they dislike or punish the accused without due process, that Canada needs the Charter of Rights and Freedoms.

It is not the popular opinions of mainstream society that need protecting, but the fringes, the radicals, the individuals whose ideas clash with the standard. This means the misogynists, the feminists, the racists, the multiculturalists, the homophobes, the gay-rights activists, the fundamentalists, the freethinkers, and all others besides. It is not the place of the government in a free society to promote 'good' speech and stifle the 'bad.' Such are the actions of tyranny and dictatorship. The price we pay for living in a free society is the presence of those who may anger us, frighten us, revolt us, but as long as they do not harm us, they are as free as anyone else. In the case of Robert Sharpe, absent any evidence to suggest he abused or intended to abuse any actual children, we can only conclude that no crime was committed. Karp may be outraged that Sharpe is permitted to think as he chooses, but unfortunately for him there is no Charter right not to be offended.

-Megan Robinson

Charter protects rights of all

I have been a party to several debates about human and criminal rights recently. I always ask those with opinions such as David Karp's (Oct. 20, "Charter of Rights has become absurd"), "To what end?" Where is the line drawn between people who "deserve" rights and those who don't and who gets to make that decision?

So, you suggest that murderers should not eligible to vote. What about the right to a fair trial? What about those convicted of manslaughter, involuntary manslaughter, larceny, or conspiracy? Where is the line drawn? Wasn't the Charter of Rights written with the intention of protecting the rights of everyone?

The idea of having clearly defined laws, the Charter, and strict evidentiary procedures and privileges (spousal or doctor/patient for example) is to protect everyone – even criminals.

The system is not perfect, but it has been designed with checks and balances to keep justice blind and fair. The rights of one person must never be deemed "expendable."

Is it worse to incarcerate an innocent or to set free one who is guilty? I venture the former. Ask yourself: does denying the rights of a criminal somehow uphold the rights of the victim?

-Darryl Ring

Lessons from a teacher

My shifts on the picket line have given me time to reflect on my reasons for being there. I have had the opportunity to talk with fellow teachers, which would seem like a luxury in a normal teaching day. I've had time to examine my motives, and to re-examine my values. I have come to some conclusions regarding teaching, leadership, and life.

It may be clichéd to state that we learn more from our students than they learn from us, but I believe it to be true. In my 10 years of teaching, I have learned the following lessons: Avoid power struggles; even when you win, you lose. "Might is right" does not engender cooperation, extrinsic rewards work better. "Because I said so" rarely works as an argument, and only works after you've already gained the trust of your students. Classroom management is much easier when the students have a say in creating the rules. Coercion is an ineffective way to manage behaviour. It results in overt or passive resistance. Individuals must feel valued in order to produce their best work and reach their full potentials. Students who feel appreciated will give you everything they've got. Equality is an elusive concept. "To each according to his needs" is more effective. Listening is a very valuable skill. It's important to be genuine. Students have excellent BS detectors. Finally, a sense of humour is invaluable.

I find it discouraging, even disturbing, that our current leadership does not seem to understand these simple yet valuable principles. Granted, I sometimes slip up and resort to what my students would call "old school" strategies to maintain discipline, but I am quickly reminded that these strategies are no longer effective.

I suspect our leaders would benefit from some experience with today's students. I would like to invite Gordon Campbell, Mike de Jong and/or Shirley Bond to visit my classroom, and familiarize themselves with my students and the challenges they encounter in the classroom and at home.

I wish these leaders could deliver a lesson, evaluate my students' learning, and then tell me that my concerns as a teacher for the future of these individuals are not as important as following "the rule of law."

My students have faces, and I see them in my mind whether I am in the classroom or not. They deserve much more support than they have been receiving, and that is why I show up on the picket line every day, regardless of the "legality" of my behaviour.

-Megan Jory

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Screw Christmas consumerism!

'You don't have to be a slave to the Christmas rush this year'

by Kate Webb

It's not even Halloween yet, and already commercial space is being flooded with the annoying deja vu of rehashed Christmas ad jingles.

Be warned: Next week, once the leftover Halloween merchandise is sold, stores will be decked out with their usual tacky Christmas wares. And while people complain every year about how early the yuletide marketing inundation begins, they still return to the shopping malls every holiday season like sheep.

Sometimes, Christmas shopping can be fun. More often than not, it's an obligatory ritual we burden ourselves with that racks up debt and undermines our ability to think critically about fanatical Western consumerism.

Don't get me wrong—it's not Christmas I'm against, it's just the purchasing chaos inherent to it.

So this year I am making a stand, and I hope others will follow. To echo the wise words of a certain famous, skinny, loin-clothed Indian man, I am going to be the change I want to see in the world.

This Christmas, all my friends and family will receive a certificate telling them a donation has been made to help victims of the Oct. 8 earthquake in South Asia.

In fact, I got all of my Christmas shopping done this past weekend in just a few short minutes on the Internet.

Jealous? Don't be. You still have time.

No need to agonize about making your list and checking it twice. You don't have to be a slave to the Christmas rush this year. You don't have to worry about the diplomatic art of making sure the gifts you give are going to be as good as the ones you get.

My plea is simple: Go online, pick your favourite charity, and donate now.

Then, sit back and let the good karma and eggnog buzz roll over you until New Years.

Finally, I would like to suggest one last generous act to those of you who are running for sainthood. Close your eyes, get in touch with your inner Santa, and ask yourself if you can possibly get by without that iPod you've already told your parents you want for Christmas. Then, dig a little deeper and see if you have it in you to tell them to take the money they would have spent on it and give that away to a cause more deserving.

You might have it in you, you might not. I'm not saying you're a bad person if you don't. Everyone's situation is different, and maybe you actually are just as deserving as the millions of people starving, homeless and suffering all over the world right now.

But if you do have it in you, and you do recognize the value of selflessness and altruism, it means you also literally have the power to save lives, and that revelation could make for a pretty bitchin' Christmas.

Violent video games don't kill people

'Somehow, sex in video games is far, far worse that intense, bloody violence'

by Graham Stark

Meet Jack Thompson, a Florida attorney who has taken it upon himself to rid the video game industry of the filth that is infecting the minds of our children.

Saving the children would be fine—except more than 61 per cent of gamers are over 18, according to a 2004 survey.

Thompson is the force responsible for the recall of *Grand Theft Auto (GTA): San Andreas* on grounds of pervasive sexual content; content which is only accessible by hacking the game's programming.

This shouldn't have worked, but it did, and it was the victory that he needed to make a name for himself. Ol' Jack's been trying to get the *GTA* series banned for years, ever since it became a huge hit, but when his pleas of the game's overt violence making our children into little hellions fell on deaf ears, he focused on sex.

Somehow, sex in video games is far, far worse than intense, bloody violence.

With the *GTA* success under his belt, he focused on other games such as The Sims 2. Although the Sims get naked, their lack of genitalia makes them about as scandalous as a Barbie doll.

There is also a game called *Killer 7* which Thompson simply heard had too much sexual content. Seriously, he read in a review that the game contained some sex, and without checking the facts, went on a crusade against it.

The big problem is that Thompson is a lawyer, a lawyer that doesn't check his facts, and doesn't know anything about video games. Recently on a CNN interview, he was criticizing a new football game from developer Midway, and claimed that the NFL "wouldn't allow their name to be used." If Jacky Boy had bothered to look, he'd know that Electronic Arts has the exclusive rights to make NFL branded games, and legally Midway can't use the name. Apparently he's not a copyright lawyer. That's the scariest part about Jack Thompson: he doesn't know what he's talking about, yet there he is on CNN.

I've personally been defending video games ever since Columbine. As soon as the finger pointing for that tragedy started, video games were spotlighted as the sole cause of the boys' skill with guns and desire to kill. That is bullshit.

OK, skill is the easy one to debunk. Playing modern-day video games will never, ever make you better with a handgun; not even the arcade games with the controllers that look like pistols. Despite their shape and their use in the game, they will no more make you a skilled gunman than a flight simulator and joystick will make you an ace pilot. The controls are not realistic because realistic controls just aren't fun.

However, Jack Thompson's big problem is he believes violent video games will cause children to become violent themselves. I will gladly concede that perhaps they can desensitize society to grotesque violence, just as movies can, but a direct cause and effect correlation is beyond idiotic.

Once again, if Jack had done his homework, he'd realize that *GTA: San Andreas* is the best selling PlayStation 2 game of all time with over 12 million copies worldwide on that system alone.

There just aren't enough killings to sanely make that correlation.

I have played *Doom*, *Quake*, *GTA*, *Counter Strike* and all the other games that supposedly make people magically turn into bloodthirsty monsters and I've never even thought of killing someone.

I play violent video games, and so do violent people. That's the end of the correlation; humans have been killing each other for way longer than Mario has been around. Regardless of the games they play, people who are disturbed enough to murder are going to do it. The ultimate irony would be if one of them took out Jack Thompson, but he'd probably enjoy it.

What you buy is a political issue

'Every commodity is a product of human labour'— and don't you forget it

by Meghan Planchon

Blind consumerism hurts other people.

If you are reading this, chances are you have never worked in a sweatshop. The odds are also pretty good that you own some clothing from the GAP, have shopped at Wal-Mart and have worn a pair of Nike or Adidas shoes.

You might not consider yourself political, but the decisions you made to buy these things have a political impact. The choices we make as consumers are too often made in the dreamland of infinite resources, where the only concern taken is that of the individual.

Why should you feel guilty for buying that new skirt on your lunch break? You were sad and it's only "retail therapy."

Being a unique individual is expensive. I guess all those Chinese, Thai, Mexican or Cambodian labourers just haven't gotten the message.

They aren't as unique as we are. I mean has anyone seen the drab clothing they wear? Hasn't anyone told them, to quote the feature story "Stylephiles" in the last issue of the *Martlet*, "Style is about expressing yourself. It's no different than composing a song, writing a poem, or directing a short film."

I am no Gandhi and I don't write this in the spirit of elitism; I fear some activist groups are borderline fascist. I don't blame "anyone but everyone." This is a plea to myself as much as to you.

We have a responsibility, coming from the most privileged sector of the global society, to be educated consumers.

We must remember what Karl Marx wrote: every commodity is a product of human labour. The impact is astonishing—our natural resources are rapidly being depleted, our air and water is toxic, and man, has the weather been crazy lately.

We shouldn't forget that as much as those Adidas shoes seem to come out of some jolly endless place in the sky, they come from Asia, from 12-year-old girls who work 15-hour days, from a factory that is dumping noxious waste.

The wealth is not spreading. Globally, 20 per cent of the world's highest income countries account for 86 per cent of total private consumption expenditures.

Do you think a woman working in a sweatshop in India for $2 a day can afford to buy the Victoria's Secret bra she makes?

It's certainly a good thing that they can't buy as much as we can. If everyone consumed at the rate we do we would need the resources of four more earths, according to a recent United Nations Development Program (UNDP) report.

It's commonly argued that if it weren't for sweatshop jobs, there would be no jobs at all, as though sweatshop workers should be grateful to the giant multinationals that strangle the possibility of economic development.

According to another UNDP report from 2003, extreme poverty and hunger have been increasing since the 1990s, particularly in countries that have adopted World Trade Organization rules for trade and economic development.

It's easy to feel helpless or apocalyptic about these things, but we do have power. As consumers, we are a vital link in the system.

Retailers are nothing without us. They'll listen when you take your dollars away.

Recently, after years of sustained consumer protest, Nike released detailed reports on conditions in over 700 of its factories and admitted to major problems.

Furthermore, workers are more likely to organize for higher labour standards when they know someone is paying attention.

We need a daily jolt to remind us this is urgent. We're lulled into our dream of another perfect GAP Christmas.

Wouldn't it be helpful if there were warnings on clothing like those on cigarette packs: "Warning, this shirt you are about to purchase may cause a young Mexican to lose her childhood, or lead to the clear cutting of a forest."

So keep it in your mind daily, and bother people over dinner and breakfast. We can choose to buy less, to buy sustainable products, and to place our creative values in things other than material goods.

Sleepwalking towards the psychopathic:

a brief glimpse into pop horror

by Becky Michaluk

graphics by Anthony Frattaroli

In grade one I picked a honeysuckle and looked deep into the pistil, a glistening pink tube, perfectly cylindrical and tapering, turning blue-grey and disappearing into the flower's ovary. It reminded me of my own ear, where I imagined the cochlea floating in infection like a piece of gristle. This was my first experience of pure revulsion.

By the time I was a teenager, I couldn't look at honeycombs or anything else made of perfectly uniform, gaping-mouthed little cells. A mass of hollows that could spread. The inside of a wart. Viruses under a microscope. The harvesting of multitudes.

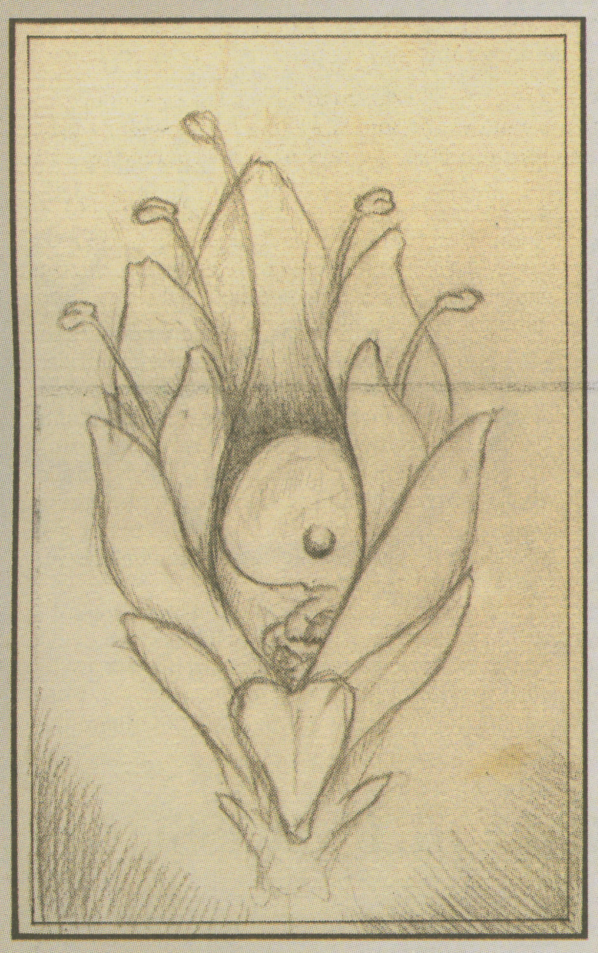

Fig. 1a

I told myself that only a sick person could see a flower as gross. In a way, I was right. My revulsion was rooted in the idea that life is made up of regenerating and degenerating cells. We are all sick, because we are all dying. This, according to Barbara Creed's writing, is a primal horror experienced by all humans—and often exploited in pop culture horror.

In her book, *The Monstrous-Feminine*, Creed psychoanalyses how modern horror films continually draw on the primal "phantasies" of birth, seduction, castration and death. Creed is among the surprisingly high number of academics who see cultural merits in popular horror. Among them are two UVic professors: Lianne McLarty who teaches a horror film class in the Fine Arts department, and English professor Stephen Ross, who is currently theorizing "spectrals" and looking at ghosts in modern literature.

McLarty looks conservative, but her office on the main floor of the Fine Arts building is splattered with Whitley Strieber *Communion*-style alien paraphernalia. She prefers a political approach to analyzing pop culture horror.

"Some people argue that horror films are a play on basic human fears. I think a better way to look at them is society dealing with social conflicts," she says.

She describes how in the 1950s there was a proliferation of alien invasion films corresponding with the communist-under-the-bed phenomena and the politics of demarcating "the other."

From the 1960s onward, horror films mirrored perceived threats from inside society, she says; for example, the "society as monster" sub-genre with its zombie flicks, or the "body under attack" sub-genre, epitomized by Ridley Scott's 1979 *Alien*, is the result of a post-industrial society. McLarty adds that the sprouting of gore films represented the nihilism and pessimism of the times.

Other writers have shown how horror movies of the late 1970s exhibited the same qualities as Vietnam War veterans experiencing post traumatic-stress syndrome—startled reactions, paranoia, guerilla-like stalking, and endlessly repeated images of nightmare assaults on the human body with sudden and explosive destruction.

Films such as Wolf Rilla's 1960 *Village of the Damned*, where women are impregnated by aliens and give birth to children with monstrous powers, have been seen as corresponding with the advent of the birth control pill and a real fear that female bodies could be controlled by male science.

Roman Polanski's 1968 *Rosemary's Baby* has been analyzed as a reflection of the very-real thalidomide-induced birth deformities.

And most famously, George Romero's 1979 *Dawn of the Dead* is understood as a political satire of "consumerism gone mad."

But what do McLarty and others say about recent horror films? Not much. Which is, in itself, telling.

Like many of her contemporary colleagues, McLarty takes a step outside horror films altogether when describing the new climate. Almost as though the films have become irrelevant.

"I think we are living in a fear culture," McLarty says. "After 9-11, security of patriotism through an enemy and maintaining the fear and a threat that is coming from somewhere else." She gives examples such as society's fear of pandemic influenzas, neighbours and terrorists.

While McLarty is concerned with the real horror behind the Hollywood screen creations, she admits to a life-long passion for horror.

She vividly recalls the first scary thing she ever saw—even though she was only three years old.

"Sitting on the couch and watching *Twilight Zone* with William Shatner . . . Shatner opened the door of a crashed plane and a gremlin's face popped out," she says.

"My brother remembers my reaction. He said I was literally trying to climb up the wall."

Fig. 1b

While the political approach works, it also seems true that horror stories work by exploiting stock human experiences.

Barbara Creed's gender analysis of horror is unmistakably political, but she also uses Freud's categorization of symbolic scenarios that fill us with horror. There are three main scenarios:

• Things that relate to the notion of the double: such as doppelgangers, ghost or spirits, or involuntary repetitions of an act.

• Castration anxieties that are expressed in fear of female genitals (which Freud says comes from a child's first perception that women are castrated), dismembered limbs or loss of eyes.

• An unfamiliar place, losing one's way, womb fantasies and haunted houses.

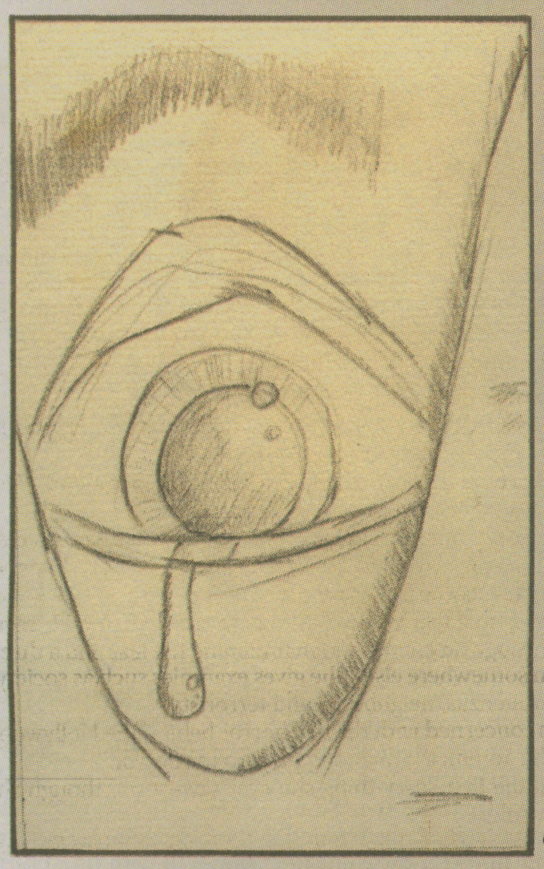

Fig. 2a

Creed argues that women are often represented as monstrous because they fulfill the role of man's "other" and that it's almost always in relation to their mothering and reproductive functions.

"It is the abyss, the cannibalizing black hole from which all life comes and to which all life returns that is represented in the film as a source of deepest terror," she says.

As well, she says, "images of blood, vomit, pus, shit, etc., are central to our culturally/socially constructed notions of the horrific."

From the Jungian psychoanalytical approach, horror movies are the modern fairy-tales explaining personality aspects shared by all people. In this case it is the evil or "shadow" that is dealt with—which also works as a way for people to vicariously deal with those negative aspects that are shameful or unacceptable to the rest of society.

The literary approach works in a similar vein. UVic's Stephen Ross, currently researching spectres and phantoms, asks why we're afraid of ghosts.

"There is always that fear—yet ghosts don't hurt people. It is not a cultural response. I'm temperamentally disinclined to think it's a species response. People say they remind us of our mortality . . . [but] corpses don't freak us out. Its not a fear of mortality—it might be a fear of immortality," he says.

"What's always tied to a ghost is that it is a return of something that never was. It is a kind of after image. It may be that what we know is just a portion. It may be that we already know what we think we don't know."

Ross sees Joseph Conrad's *Heart of Darkness* as the foundation text of the 20th century, specifically when Marlowe told Kurtz that he walked to the abyss and the abyss looked back.

"It's a recognition [of] a kind of kinship with the abyss," says Ross. That's what's really frightening.

The abyss is a part of ourselves that we know intimately, but have stopped seeing. When we face our fears, we are recognizing in a horrified way the truth about all things.

"One of the most horrifying things of the 20th century is that we are empty inside," says Ross.

But now more than ever, it seems we are experiencing an extreme hollowness in pop culture horror. Those who argue for the value of horror often call upon catharsis. But catharsis is dead. Author David J. Skal, author of *The Monster Show: A Cultural History of Horror*, writes that the Scream franchise, which was enormously popular in 1996, demonstrates the degree to which "sideshow" has taken over.

Lately, the sideshow has become even stupider with the greedy parody series, *Scary Movie*. As well, films like Danny and Oxide Pang's *The Eye*, and remakes of *The Ring* and *Texas Chainsaw Massacre*, all horrific by the old standards, seem today only to frighten the few. While we embrace mall-goth fashion and pop-horror toys, we are no longer afraid of horror movies.

Is it possible that the rites of passage supplied by popular horror are on their way out?

Stephen Ross describes his own experience, one that has been typical of the last two decades but that might soon be quaint.

"*Friday the 13th*, without a doubt. It's at the end when you think it's over and he comes out of the water." After watching the movie as a young teenager, he ran around the woods in the dark with his friends, scaring the shit out of each other.

Will future 10-year-olds still sneak down from their bedrooms at night for a dose of late-night broadcasting—only to stare blankly as a girl with scraggly long hair comes crawling out of their TV?

The explanation that people aren't afraid because there is a greater fear emanating from the United States is one way to look at it. A more zeitgeist explanation is put forth by J.G. Ballard, Britain's acclaimed dystopia writer.

"I suspect . . . the human race will inevitably move like a sleepwalker towards that vast resource it has hesitated to tap—its own psychopathy. This adventure playground of the soul is waiting for us with its gates wide open, and admission is free," he says in a 2004 interview with Jeanette Baxter.

"Along with our passivity, we're entering a profoundly masochistic phase—everyone is a victim these days, of parents, doctors, pharmaceutical companies, even love itself. And how much we enjoy it. Our happiest moments are spent trying to think up new varieties of victimhood. . . . We are no longer nihilistic and pessimistic—we are beyond that."

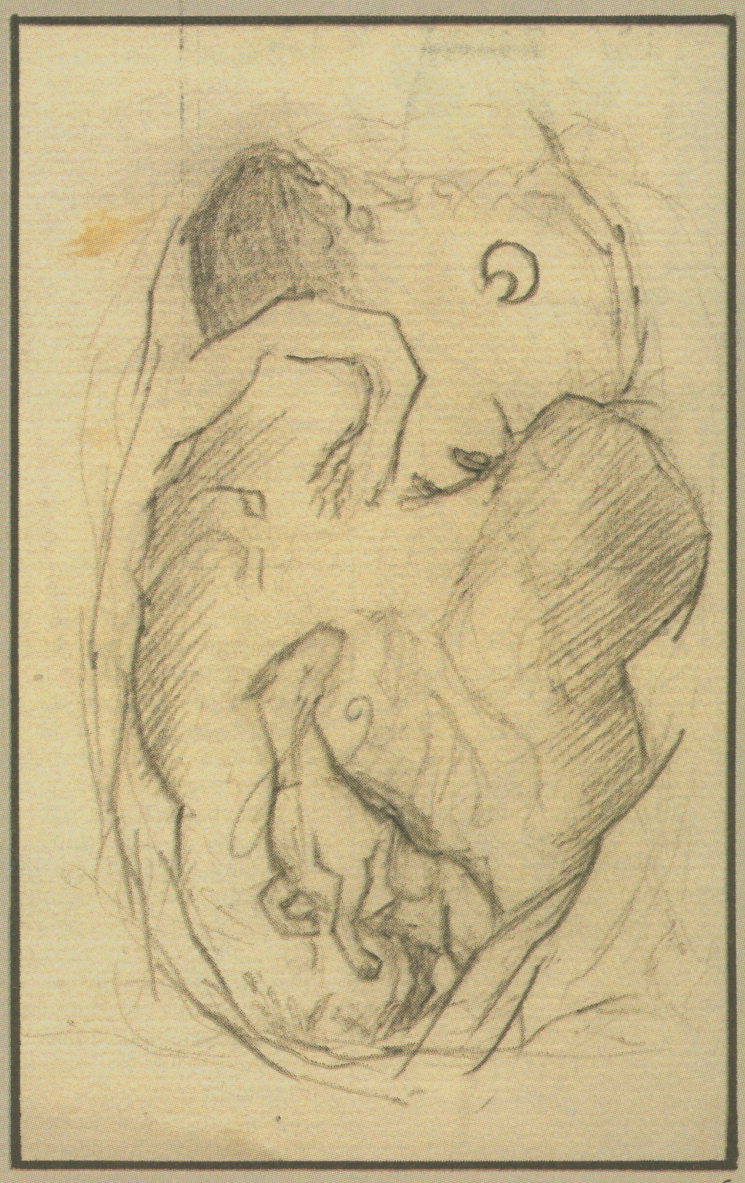

Fig. 2b

Student-run lounge offers night out on the cheap

WILLIE LI PHOTO

Steve De Jong and Kyle Doyle are running Crouching Rabbit, a new downtown lounge that caters to students.

by Charlotte Ellan

It's Friday night, 8 p.m. You and your friends are ready for a night out, and the inevitable question comes up: Where do you go on the weekend when you want to chill out, relax, and not burn a hole in your wallet?

Enter Steve De Jong, former manager of Syn Bar and Grille. He's opening a new lounge, Crouching Rabbit, where highballs are cheap, the music is good, and the atmosphere is casual.

Oh, and you should probably know, De Jong is 21, and Crouching Rabbit is operated entirely by UVic students.

Formerly the Comedy Cellar, the furnished bar had been empty for months after failed attempts as a singles lounge and a karaoke club. De Jong was able to secure the location through his connection to Syn's owner.

"I thought I could do a better job," he says. "If we set up the right atmosphere and treat people the right way, there's no reason why anyone wouldn't come. We're not here to have attitude."

De Jong's best friend, Kyle Doyle, joined as his partner. "It's so much work for one person," says Doyle, 21, who doubles as a bartender. "We're both doing things to help each other out, so it helps to have two perspectives there. But I would definitely credit Steve with the idea and getting it going."

Managing a lounge obviously requires a certain amount of knowledge, but that's not something De Jong has learned in school. "I'm kind of learning as I go," he admits. "It's a total experiment."

His agreement with the owner is conditional, based on how well the bar does.

Although De Jong is taking a chance, there is minimal risk involved: the only money he has invested is on supplies. "There's no term on our contract. We can terminate it any time we want," says De Jong.

If the bar goes under, De Jong and Kyle can walk away, basically without losing anything. "Already, we've learned enough that it was fully worth it."

But he's hoping that won't be the case, based on his previous successes. De Jong was the executor of the Crouching Rabbit Pub Crawl for the past two years. He says the pub crawl built its reputation as a way for people to have a good time, which he hopes the bar will be able to feed off. "We're kind of a big deal," he jokes.

De Jong anticipates incorporating live music to enhance their credibility as a lounge. "It's the perfect set up for it," he says. "We have a little stage, and it's a good atmosphere."

He hopes the intimate setting, with its plush banquettes and round tables, will appeal to solo acts, local bands, and even comedians. "The way our contract works, we have the ability to test out different things and not lose any money on them," De Jong says.

Because the staff attends UVic, De Jong acknowledges that students will likely make up most of their clientele. "Students are just the easiest group to cater to," he says. "They're who we can relate to the most."

But will students feel the same way? Kaitlin Pelletier, a fourth-year student, says she would prefer to support a student-run business. "If it's done by students, then they obviously know what I'm looking for in a bar," she says. "For most students, the important thing is saving money and still having a good time."

Justin Beveridge, a commerce student, agrees. "It's nice to know that the people running the place have similar interests as you, and realize that you might not have as much money as the older crowd."

For now, Crouching Rabbit will only be open on weekends. But should we even bother to check it out? "It's not very good. There's Sticky Wicket, and Big Bad John's is way better than ours. I'm kidding," De Jong laughs. "If you're sick of dressing up, and you just want to go somewhere and hang out, then you should come to our bar."

And if it doesn't work out? "Then we have a lot of booze to drink ourselves," he says with a wink.

Calling all goblins, witches and werewolves!

Come to the *Martlet* office at **12 noon** on Oct. 31 wearing your Halloween finest for your chance to win **super scary prizes!**

LAW COLUMN | COPYRIGHT

Protection for some, tears for others

by Danielle Lauren Kravetsky

If you're in the habit of downloading music, software or other types of copyrighted files, you may want to get some tissue before you read this.

In June, the Canadian government introduced Bill C-60, which proposes to amend the current Copyright Act. The bill has only passed first reading thus far, but it'd probably be a good idea to keep an eye on how it turns out

What's in Bill C-60?

The bill outlaws the circumvention or removal of technological measures, such as password requirements or encryption technology, installed by record producers to prevent illegal reproductions of copyrighted recordings.

The bill also expands the protection given to performers by extending to them the exclusive rights to make a sound recording of their performance available to the public, by means of telecommunication (including the Internet). In other words: no more bootlegging.

There is also a "making available" right, which effectively exposes members of the public who use online file sharing programs for swapping copyrighted music to increased liability for copyright infringement.

Lastly, the bill makes clear that Internet Service Providers (ISPs) do not infringe on copyrights by simply providing the means to transmit or reproduce a copyrighted work. This protection is subject to certain conditions and requires the ISP to be retained, for a prescribed period of time. Such information would be sufficient to identify the subscriber in question.

The bill contains several other provisions, which address the rights of, among others, photographers, search engines, Internet archives and educational institutions.

Does the Bill balance the rights of all stakeholders?

"Copyright holders and Internet service providers are the direct beneficiaries of the revisions to the Copyright Act," wrote Jack Kapica in *The Globe and Mail*. After reviewing the bill and commentary with respect to the bill, it would be difficult to argue the contrary.

Copyright is about controlling how a work is used once it has been disseminated to the public. It is essentially a property right in an original work, which gives the holder (usually the creator) certain exclusive rights in relation to the work, such as the right to reproduce it, to perform it in public, or to communicate it to the public via telecommunication.

The Canadian Copyright Act first came into force in 1924, with the goal of protecting literary works, dramas and musical compositions. It granted copyright protection for their lifetime, plus a period of 50 years thereafter. As it became easier to both record and copy audio and video, the government amended the Copyright Act to extend protection to record producers, performers and broadcasters.

The current round of amendments follows the pattern long ago established in the Copyright world: new technology results in new legislation. Bill C-60 is the inevitable response to an evolution in technology which allowed digital media files to be replicated en masse.

What has changed so drastically is how many stakeholders are involved. It's not a simple balance between creators and the public anymore. To ask whether the bill is fair or not requires the qualification "to whom"? I suspect the answer depends on who is asked.

Pro Bono Students Canada is a network of more than 2,000 law student volunteers working with community organizations to help in the provision of law and legal services.

PBSC cannot give legal advice. This article is meant as general informational only and not as specific advice. For specific advice, please consult a lawyer.

PBSC would like to thank Carfra & Lawton for their contribution, as supervisors, to this column.

For more info: probono@uvic.ca

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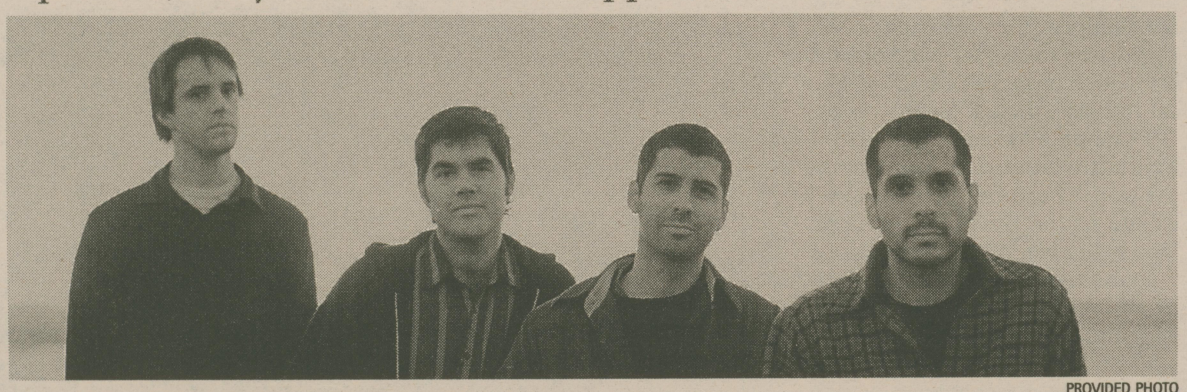
Why?'s Yoni Wolf fronts an indie oddity

Touring with Seattle's Aqueduct, Why? hits Victoria in support of their new album, *Elephant Eyelash*

Who: Why?, with Aqueduct
When: Sunday, Nov. 6
Where: Lucky Bar, 517 Yates
How much: $10 advance

by Briony Smith



PROVIDED PHOTO

With lyrics about suicide, masturbation and Dairy Queen, Why? is truly one of a kind.

Why? and their new album *Elephant Eyelash* take home the prize for most indefinable genius. Slotted into hip-pop, indie-rock, folk-hop, psych-rock, indie-pop, jangle-psych, and indie folk, "head architect" Yoni Wolf definitely wants to cast off the labels.

"I don't think *Elephant Eyelash* has to fit into any tradition," says Wolf. "It's just intimate, honest, harsh, melodic."

After years of dallying in hip-hop ensembles cLOUDDEAD, Reaching Quiet, and Hymie's Basement, and performing as solo act Why?, Wolf forsook all other projects to turn Why? from a one-man band into a quartet filled out with jacks-of-all-trade Josiah Wolf (his brother) and Doug McDiarmid, and guitarist Matt Meldon.

Wolf found he took quite easily to life in a band. "Working in a collective setting means that you can make music more immediately because you have eight arms rather than two," he says. "You can fool around to find something, and then flesh it out with other people's ideas."

While he admits that answering to other people can disturb the cohesion of an artist's style, the muddled flow is worth the ruckus. "If it's just you, the record can have a single 'sound' and you just go in one direction, and it lacks energy." In addition to the fleet of guitar, drums, and bass now at his disposal, Wolf found himself grooving on Why?'s energy. "Especially when you have the background vocals going, the energy is really there, as it always has been in the most primal, indigenous of music."

And Why? has blossomed, releasing the EP *Sanddollars* earlier this year to whet the public's appetite for the stun-tastic opus that is *Elephant Eyelash*.

The record does indeed have a raw, organic feel, with its charming mish-mash of musical styles, sounds, and instruments forming layer after layer of fun listening minutes, including the merry background vocalists ding-ding-da-ding-ding-ding-ing and oooo-oooo-ing, and the carnival-esque piano in "The Hoofs". The piano stands out on the album, including the heartfelt thumping in "Gemini (Birthday Song)" and the plinky-plonking of "Sanddollars". The album is like a big happy puppy licking you across the face.

But this doggy has bite.

Wolf's dark, intelligent lyrics march stealthily under the chipper tone of the songs. Like Death Cab for Cutie's *Transatlanticism*, the manic pop vibe of the CD is belied by the harsh realism of Wolf's "poems." "I just write them and put them to music later, and the words are what they are—when it comes time to add music, I like the juxtaposition of the grimy, dirty, scary ideas sung in a very melodic, pleasant way," he says. "It's part of the fun, the challenge, and I kinda like it."

Inspired by bands like The Cure, Silver Jews, Pavement, and Belle and Sebastian, whose "sweet melodic stuff got [Wolf] into the zone," this contrast is one of highly likeable things about this album.

Wolf's They Might Be Giants-like, whiny-in-a-good-way voice pipes high above the music—singing, rapping, and chanting. Despite his wavering delivery, he always has something interesting to say, like this line from "Yo Yo Bye Bye": "I'm fucking cold like a DQ Blizzard, and you act like a slut but you're really a freezer; we love and hate like a tattooed fist, and all these songs are sung on roadtrips," while "Speach Bubbles" begins with "The rain is millions of tiny speech bubbles unused," and "The Hoofs" ends with the image of a "portrait of some Asian mountains that says 'patience' in a funky italics."

They're the kind of lyrics that everybody thinks they could write but almost certainly couldn't—the minutiae of life boiled down to funny, startling poems that have the rare ability to make you say, "I *know* this."

Wolf, who records his material at home, designed *Elephant Eyelash*'s cover himself. While unprofessional would be one epithet for it, Wolf sees it as having a "dirty, raw, low-fi, homemade feel," making it well-suited to the album. But that is what makes *Elephant Eyelash* so wonderful. The indefinability of Why?'s music is at the heart of their genius; strange, beautiful—a perfect oddity.

Hank's dead girlfriend is in the bag

Victoria's surrealist rock duo offer up a night of pure Halloween weirdness

Who: Hank and Lily's Carnival of Horrors
Where: Metro Studio, 1411 Quadra
When: Saturday, Oct. 29, 9 p.m.–3 a.m.
How Much: $9 at Ditch Records

by Micah Luxen

The oddity of Edward Scissorhands pales in comparison to Hank Pine, a masked musician who carries his dead girlfriend around in a garbage bag, and Lily Fawn, a deer-like singer who plays a musical saw.

The Victoria duo, whose act is based on the "tragic and hilarious" adventures of their comic book series "Hank Pine and Lily Fawn," cover several genres, all stemming from punk rock.

This Halloween, Hank and Lily are hosting a truly bizarre and eclectic show at Intrepid Theatre's Metro Studio, featuring music, a magic show, burlesque and much more.

"Hank will surely give away little secrets about his dead girlfriend," says Lily.

Hank and Lily are set to release a third comic book recounting their weird adventures. "We try to incorporate the stories from the comics [into the show], as well as the live music to go along with them," says Lily. "Every show we play changes, and we enjoy its diversity."

The changes are not only new to the audience—even the masked man and the creature-girl can't always foresee what strange things will happen.

During their latest CD release party, the duo was introducing their comic-book cast when the venue's velvet curtains caught on fire, just like they do in the comic. "There was a terrible smell and horrific flame," exclaims Lily. "I managed to jump over top of Mr. Producer and stomp on the flame to put it out."

Between Halloween and the quirky performers, crowds can expect only the unexpected on Saturday. "The show for Halloween will be an amazing mishmash of stories ... horror, creepsters and, above all, a dance-dance-dance party."

Also appearing with Hank and Lily are The Winks, The Zombie Ukulele Master, Bettina Suicide, the director of the film Meat Market, and the grisly spectacle Meat Draw, to name a few.

All over the age of 19 are welcome, and theme costumes are encouraged.

PROVIDED PHOTO

Lily Fawn, right: "We perform the way we do because it is an unstoppable urge!"

Rock trio ignites 'sound into light'

Activist, advocate and musician Ember Swift returns to Victoria with a new documentary DVD

Who: Ember Swift, Barley Wik
Where: Logan's Pub, 1821 Cook
When: Saturday, Oct. 29 @ 9 p.m.
How much: $15

by Deena Kinarthy

It's not every day you meet an artist without an ego *or* a gimmick.

Ember Swift, singer and songwriter for the eponymous indie trio, champions an alternative generation that cares more about the message than money or fame.

She and her bandmates, violinist and backup singer Lyndell Montgomery and percussionist Adam Bowman, return to Victoria after a year-long stint in the Quebec/Ontario music scene, ready to release their new DVD, *Witness: Live in Australia 2005.*

"We haven't been to Victoria in a year, so it's really great to be coming back," says Swift.

The band's new DVD is a documentary film recorded live in Australia with an independent Australian filmmaker. The disc highlights 13 folk, jazz, funk and ethnic beat songs (some written by Montgomery) and features live footage from three different shows. It also offers a sneak preview of material from their next CD.

Swift's message-based music started on the band's record label in 1997. Swift's warm, socially aware character isn't just a front. With their unique genre-hopping, advocacy-based music, the band creates art that incorporates a socio-political message, though Swift stresses, "I've never ever suggested that I have all the answers or I can *change* the world. I can only hope to contribute to the positivity, the hope for a better world . . . . Performance is an extended dialogue. It needs to be an exchange between the audience and performers."

According to Swift, we have the opportunity to change how we think and see the world through conversation.

Swift's clever lyrics often touch on feminism, water-protection rights, food activism, the environment, and (of course) love, but she draws inspiration from the people she meets every day.

"You get into a conversation with somebody in the grocery store, and it's a really empowering conversation . . . . You don't know if they're going to go home and look at the world a little differently based on what you said," says Swift.

Her down-to-earth approach and passion recollect Swift's biggest musical influence, Joni Mitchell, one of Canada's musical icons, and one of the most influential independent artists of the 20th century.

But do modern audiences believe that art can still be revolutionary?

"As artists I think we are really self-critical," says Swift, "but if we don't see that we are worth listening to, no one else is going to believe in that. I think a lot of independent artists wait for other people to validate them, or wait for the industry to validate them."

Swift advises other independent artists to believe in their own voice. Her motto follows suit: "May the few who ignite sound fuel a change in the night. May the few who fuel change ignite sound into light."

PROVIDED PHOTO

Ember Swift formed her own record label, *Few'll Ignite Sound*, in 1997. It currently—and intentionally—only represents Swift's band.

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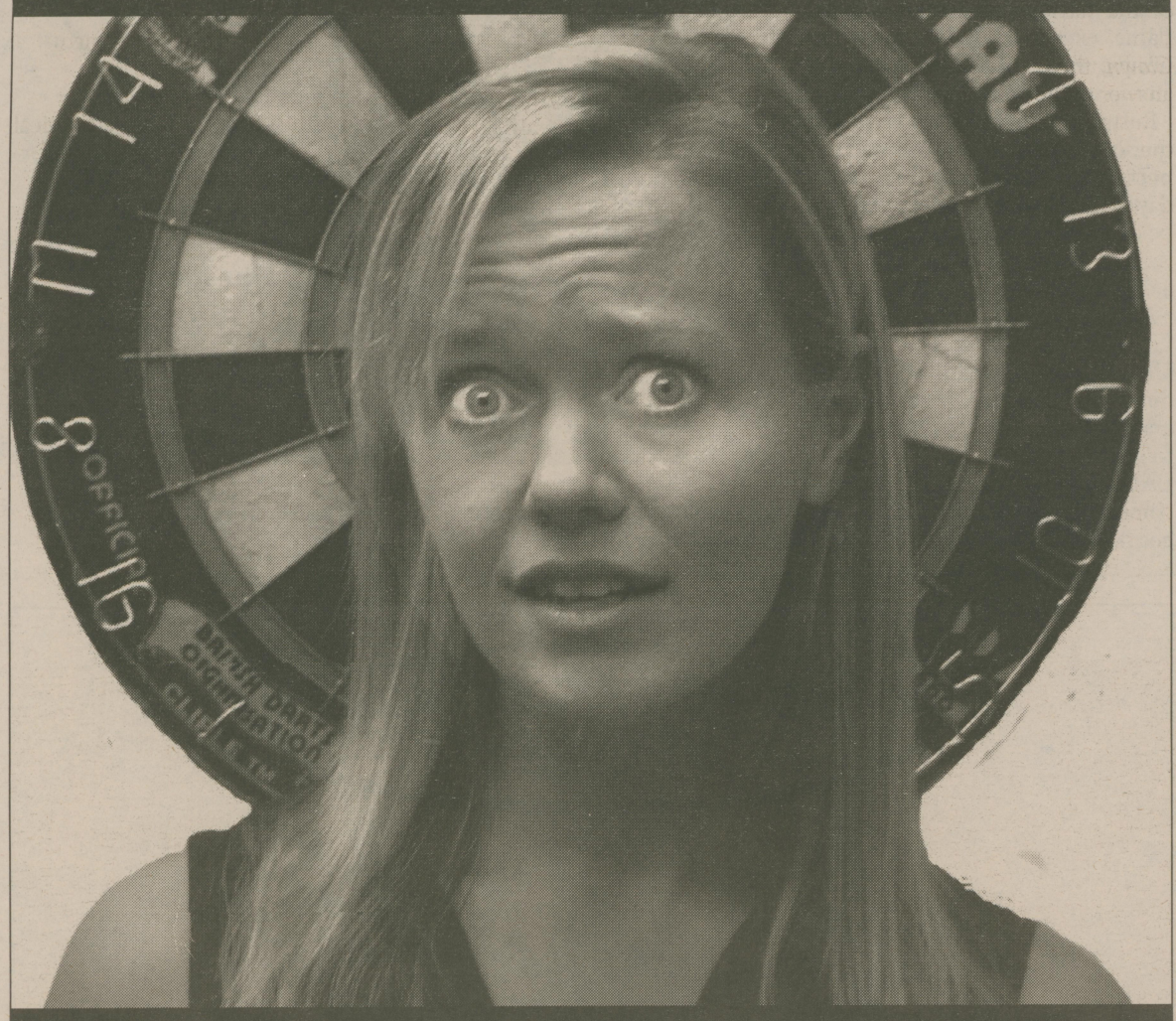

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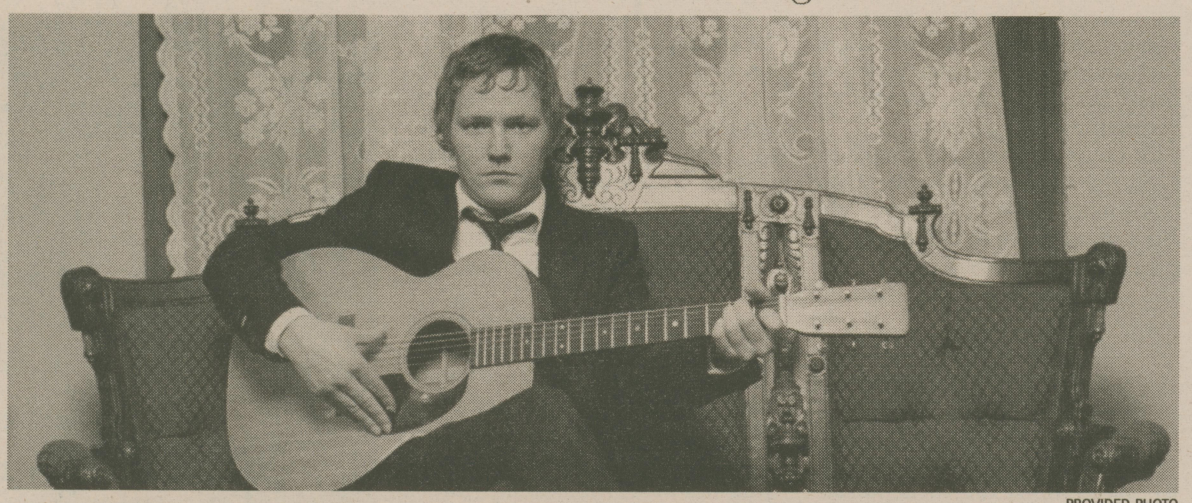
Come down to **SUB B011** and tell us what **Leslie Nielsen** movie co-starred The (real) **King's** widow, **Priscilla.**

One day you're gonna miss me . . .

Headlining the all-Canadian Four for Fall tour, Luke Doucet hits Logan's Pub

Who: Luke Doucet
Where: Logan's Pub, 1821 Cook
When: Tuesday, Nov. 1 @ 9 p.m.
How Much: $8 in advance

by Anna Czolpinski



PROVIDED PHOTO

Alt-country impresario Luke Doucet got his start as a "hired session" guitarist for other musicians.

You can't end a relationship without something getting broken. Singer-songwriter Luke Doucet's latest album, *Broken (and other rogue states),* resonates with post-break-up ponderance.

"Heartache and heartbreak are among the most prevalent themes in musical history," says Doucet. "I knew I was going to be up against a massive challenge, especially if I was to come up with something that was going to be both relevant and original."

As one might infer from song titles like "Wallow" and "Emily, Please," Doucet recently endured a breakup and some heartache of his own. With a knack for candid, direct material, he had little choice regarding the theme of his new album.

"I no longer felt the same way," he says of the time when he made it to the studio to record the songs that had come out of the experience. Consequently, even though lost love and heartache are the main theme of the album, it is neither a sad nor an angry record.

Doucet's favourite song on the album is "It's not the liquor I miss."

"Lyrically, it is not the most personal, exposed or vulnerable," he says, but he now appreciates the song for its beautiful melody and harmony and says that it has become the most fun to play.

Drawn to country and blues influences, Doucet values the old-school allowance for "idiosyncrasies, accidents and mistakes without making an effort to eliminate them in the search for perfection . . . . I appreciate the [older sound] for the human element that hasn't been stripped away by technology," he says.

Although he is not completely against technology, Doucet believes that too much reliance on audio engineering can create a very sterile sound, stripped of the imperfections associated with "people making decisions," which often make for original music and help connect the musician with the listener.

Although he enjoys flying solo, Doucet is no stranger to working in a band. He has toured the country numerous times with the Winnipeg-based Acoustically Inclined, and as frontman of Vancouver's Veal.

Doucet has also toured widely as a guitarist with Sarah McLachlan, Blue Rodeo and Chantal Kreviazuk. Although being a "hired session guy" was not his ultimate career aspiration, it did make for a good living while he was working on his real passion—his own music.

Even in his solo career, Doucet works with many other artists, and, while everyone is entitled to an opinion, at the end of the day "it's understood that [this] is my music," he says.

Doucet is currently touring the country on *Exclaim!* magazine's Four for Fall tour.

Together with three other Canadian acts—The FemBots, Whitey Houston, and Shout Out Out Out Out—the tour runs 15 shows across the country.

When asked why so many new Canadian independent musicians are turning up all of a sudden, Doucet says there's a great deal of camaraderie on the Canadian music scene.

"People are raising the bar on their friends," he says, inspiring each other to make better and more innovative music.

Another important influence has been funding from sources such as FACTOR, the Foundation to Assist Canadian Talent on Records, an organization dedicated to developing the Canadian independent recording industry.

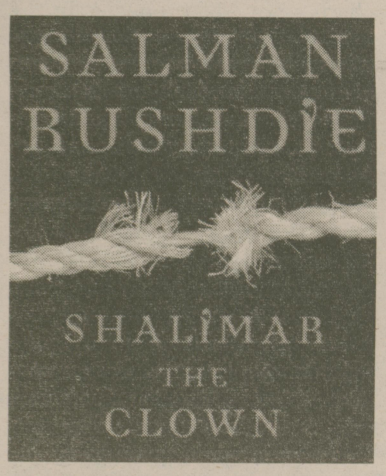
Doucet believes his hometown of Winnipeg is turning out so much great music because of the local drive to make music for all the right reasons, and not the desire for rock-stardom.

"Motivation is really important because this is what informs your decisions, and what you pursue artistically," he says. "People [in Manitoba] like music and play music and have become really good at it. You can't fake it in Winnipeg. In [other places], you can fake it with bells and whistles and smoke-screens."

Luke Doucet may have healed the wounds of a painful break-up, but he has left behind what the *Ottawa Citizen* called "the best breakup album of the year."

BOOK | SHALIMAR THE CLOWN

Rushdie tackles terrorism in globe-hopping novel



Shalimar the Clown
by Salman Rushdie
Knopf

by David Crow

When *Fury* arrived a few years ago, it signalled a departure from Salman Rushdie's Indo-Pakistani roots, those from which he culled such a great deal of magic for an impressive array of novels: *The Moor's Last Sigh, The Ground Beneath Her Feet, Shame,* and, in my humble opinion, the greatest novel ever written, *Midnight's Children.*

Instead, *Fury* tackled that king of American metropolises, New York, dealt only passingly with the East, and suffered for it. Does Rushdie's wonderful brand of magical realism only turn out such dazzling prose when dealing with those lands whose cultures are steeped in this same ingredient?

In his latest novel, Rushdie does point his pen back to those lands with which he is intimately connected, but he still keeps a portion of the narrative in his newfound home—America. It is *Shalimar the Clown,* then, that will provide the answer to our question.

Rushdie, having already written the most controversial novel of modern times, the infamous *Satanic Verses,* is obviously not one to fear touchy subjects. In *Shalimar,* he goes after the topic of terrorism at full tilt. The novel opens in Los Angeles, where we are quickly introduced to the beautiful India Ophels, who is about to lose her famous ambassador father to the assassin blade of Shalimar.

From the very scene of the murder, the reader is thrown across the globe to Kashmir, the devastatingly beautiful valley over which India and Pakistan have been fighting since the instant of their separation.

Back stories are elaborately filled in: Shalimar, we soon discover, lost his adored wife to India's father Max when he was younger; in a previous generation, that same Maximilian Ophels was a prominent member of the French Resistance.

The tales of Shalimar and Max, forever interconnected as a result of the woman they once both loved, orbit each other and the globe, until finally colliding on a Los Angeles doorstep.

The descent of Shalimar from a kind-hearted member of a performance troupe (hence "the clown") to violent terrorist is beautifully scripted, the secondary plotlines are equally compelling, and, as always in a Rushdie novel, the divisions in time and geography are seamless.

But perhaps the greatest virtue of *Shalimar* lies in the tragic tale of Kashmir, and its graphic message about the effects of being a political football in a section of the globe forgotten by the West.

Rushdie can tell a tale like no other. That much was made unquestionable after the Booker Prize-winning *Midnight's Children,* and *Shalimar* is a worthy addition to Rushdie's oeuvre.

And though perhaps the first 30-odd pages move slightly slower than usual, the author quickly pushes ahead. Magical realism, as *Shalimar the Clown* informs us, has homes across the world, and Rushdie's latest reaffirms his place as one of the world's great novelists.

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PROFILE | JUNG-AH CHUNG

Renowned dancer explores work on film

by Deborah Daudin

Victoria has been labelled a little slow in following the newer, exploratory trends of the national arts scene—erroneously, though, for there now exists in Victoria a solid network of individuals who challenge that idea.

One such artist is Korean-born Jung-Ah Chung, a modern and contemporary dancer who has appeared many times on Victoria stages since she found a home here three years ago.

Chung came to Canada from Korea, where she studied dance at the Ewha Women's University. Although she is classically trained in ballet and Korean traditional dance, Chung discovered modern dance through one of her teachers at the university, who taught in the style of Martha Graham.

After completing her training, Chung became a member of the Korea Contemporary Dance Company.

When the company toured France and participated in the Rencontres Chorégraphiques de Saint Denis in 1998, Chung was awarded a Best Dancer's Prize.

Chung spent her first years in Canada in Toronto before settling in Sooke.

She sees her time in the big city as one that gave her good experience in learning how to approach people and in dealing with the frustrations that hound a newcomer trying to make her mark in an established community.

Coming to Victoria seems to have been the right move, for here she has found her niche among the city's modern and contemporary dancers and choreographers, and she obviously loves living on the West Coast.

For one thing, there is a steady increase in the quality and quantity of contemporary work being produced on the Island and in the Lower Mainland area. Chung has collaborated with many local personalities in the Victoria dance scene as well as creating her own choreographies for solo work and with improvisation, the form of dance she prefers.

When working on a new choreography, she feels that the most important thing for a dancer is to be true to herself, which is not always possible with someone else's work. "How you make it work is the dancer's role," says Chung. "You have to be open and flexible to many ideas."

In the past, anyone connected with the arts—performer, spectator, crew member, or even a critic—may have been more in tune with one particular art form than others. Not so today. In 2005, we are constantly being exposed to the concept of "hybrids."

Blending art forms in a single performance is, in many ways, a representation of modern societal ideals.

Today, Chung is particularly excited about the development of dance on film. She especially likes to "create ways to solve problems that arise during filming, and improvisation allows you to do that," she says.

A workshop on dance for the camera was sponsored by Media Net during the summer, giving dancers, choreographers and filmmakers a chance to collaborate on an art form that has been growing internationally for some time. Screenings of the workshop projects were held in the Reel Dance Film Festival.

Chung's first short film, *Drive*, is a hilarious take on the trials of traveling from Sooke to Victoria by car. Grace Salez held the camera, with Chung behind the wheel.

She has also just finished filming *Opium*, a work based on the French artist, writer and filmmaker Jean Cocteau, which will be aired on Bravo in November.

Written by Miles Lowry and directed by Lowry and David Ferguson of Suddenly Dance Theatre, the piece allowed Chung to explore the theatrical side of dancing.

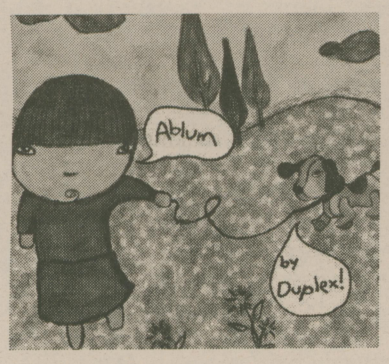
Interpreting three different roles—a nurse, a shadowy figure and the drug opium—required her to use her movement and improvisation to carry off the portrayals.

Victorians can also look forward to seeing her on stage this Christmas season in Ballet Victoria's upcoming production of *Alice*, where she will be dancing the part of the Cheshire Cat.

PHOTO COURTESY OF JUNG-AH CHUNG

Chung began her training in Korea, where she learned the style of Martha Graham as well as traditional Korean dance.

CD | DUPLEX



Duplex
Ablum
Mint Records

Ablum is an eclectic collection that takes a rambling detour through the likes of pop, rock and ska. It remembers the lost art of being sporadic without purpose and, more importantly, that the "Laments of the House Rabbit" are as valid as anyone else's.

First and foremost, this is a CD for the three- to 12-year-old demographic. But that doesn't mean it's bad.

Like all good children's music, which this definitely is, the adults are pulling the strings. Among these string-pullers are several accomplished, talented artists who know exactly what they're doing. They craft simple, easy songs—but they're also concise, technical, widely appealing, and they really get inside your head.

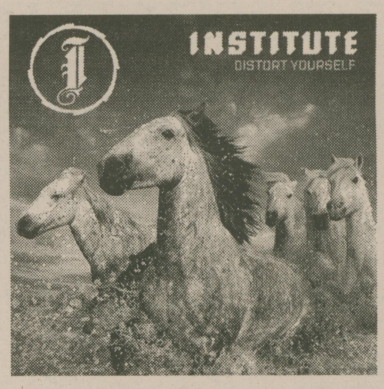
However, even though five-eighths of the band are of voting age, the adult grip on the strings isn't quite tight enough. With the other three members under 12, songs like "Peeing and Pooing" and "Multiplication Treehouse" still make it on the album. These are the endurance tracks, during which nothing less than your own sanity is at stake.

It's a tough pill for the idealists to swallow, but it needs to be said that kids are dipshits, they don't know what they're doing, and they shouldn't be producing music. Don't forget about Little Bow Wow or Hanson—both solemn reminders of crap-tacular kid music.

Ablum is an entirely sincere yet whacked-out compilation—unpretentious, appealing and sort of addictive. Here's an album that can bridge the gap between senility and hyperactivity, linking listeners of all ages and bringing the "Laments of the House Rabbit" to a national audience.

- Mike Vasilev

CD | INSTITUTE



Institute
Distort Yourself
Interscope Records

After the band Bush broke up last year, frontman Gavin Rossdale, not yet ready to leave the music scene, formed Institute. The foursome's first album, *Distort Yourself*, debuted at number 81 on the U.S. pop charts—not a bad showing for the band, but one we can safely attribute to Rossdale's fame.

Rossdale is once again the frontman, writing most of the lyrics, singing, and playing rhythm guitar. He's teamed up with Interscope Records, the label that released Bush's first three albums.

The opening track, "Bullet-Proof Skin," delivers a strong, somewhat catchy sound that's not too hard or overly aggressive. As the album progresses, however, Institute resonates with a harder sound than Bush was known for.

Disrupting this consistent flow is the ballad "Ambulances," featuring Rossdale's wife, Gwen Stefani, on backing vocals.

Her washed-out voice is so soft that you'll have to listen closely, and even she can't make the refrain "There are only so many ambulances" sound interesting.

Overall, it's a consistent album and, for a hard-rock band, easier on the ears than you might expect. None of the 12 tracks are all that memorable, but they aren't disposable either. For fans of Bush, it's well worth a listen. For everyone else, it'll be easy to gloss over in the record store.

- Cassidy Nunn

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The *Martlet* guide to Halloween idiocy

Looking for something to do on the orangest weekend of the year? Look no further, you evil bastards

by *Martlet* Staff

In mere days, sluts of all persuasions (and genders) will storm the streets of Victoria, ravaging the boundaries of decency—boot-fucking the very notion of originality—with their inane and disappointing costumes.

But if you're not planning to dress up as a slutty werewolf or a slutty nun, you might have sufficient grey matter to know that Halloween is a time to cut loose, to look and act absurd, and to leave your inhibitions in a heap on your bedroom floor alongside a clammy pair of Hanes and one of your eyebrows.

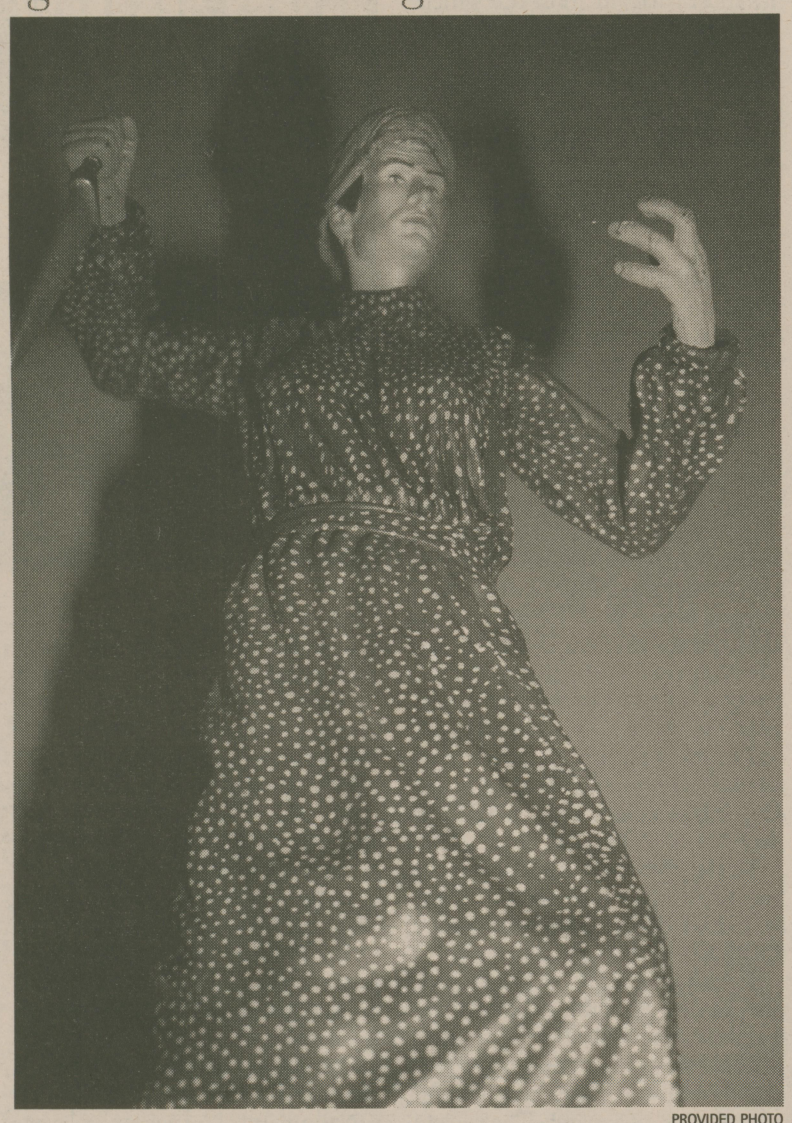
But what the hell are you gonna do for fun? Halloween falls on a Monday this year, which means we've got a whole pre-Halloween weekend to test-drive costumes, pranks, and general idiocy. With four nights of potential Halloweening, you'll be hard pressed to miss out on the good times.

FRIDAY THE 28TH

What: The Freakz Come Out at Night
Who: DJs Il-esha, Dani B, What, Fractal, and about a billion more
Where: Cyber City Adventures, Nanaimo
When: Late until later
How much: $25 to $35, tickets available at It Sounds Better on Wax (414-7269) and Whitebird (380-7040)
Editor's note: This looks like the place to be on Friday night. There'll be Go-Karts, Mini-Golf, Laser Tag and a huge video arcade section with new and old games. AND a 19+ beer garden inside an A&W restaurant. Craziness.

What: All ages rock show with local skids Theset
Who: Theset, The Rocky Fortune, The Deadbeats, The Italian Tradition
Where: Fernwood Community Centre
When: Doors at 7 p.m.
How much: $8

What: Hank and Lily's Carnival of Horrors
Who: The Winks, Zombie Ukulele Master, Meat Draw, Vincat, Hank and Lily, Bettina Suicide, The Great Gaffoni
Where: Intrepid Theatre, 1411 Quadra
When: Doors at 9 p.m.
How much: $9



PROVIDED PHOTO

At least Norman Bates had some goddamned modesty.

What: The Halloween Bash at Logan's Pub
Who: The Sweathogz, The Dirty, David Chenery & The Lonesome Valley Singers
Where: Logan's Pub, 1821 Cook
When: Doors at 9 p.m.
How much: $6

What: Halloween Weekend Kick-off!
Who: Big John Bates and The Voodoo Dollz, The Dropouts
Where: Lucky Bar, 517 Yates
When: Doors at 9 p.m.
How much: TBA

SATURDAY THE 29TH

What: Dance of the Dead – Drum&Bass and Techno party
Who: DJs Pacific, Jimmy Jam, Optimus, Wes, Gobe, Destro, Chamberlain, Whitelight
Where: Meet at Jungle Nightclub at 9 p.m.
When: I already told you—9 p.m—sharp
How much: $8, $20 for super-special VIP tickets

What: Madd Hatter's Halloween – dance party
Who: Miss Honey Dijon, Czech, Gourachandra, Natty, J-Feud
Where: Secured downtown venue address on ticket
When: Late until really late

How much: $33 until Oct. 29, $40 on the 29th. Tickets available at Boomtown (380-5090), Retro Wear (384-9327), Sacred Herb (384-0659) and Whitebird (380-7040)

What: NUVO WAVO New Wave Halloween Spooktacular!
Who: Nuvo Wavo, paying tribute to '80s new wave
Where: Central Bar and Grill, 708 View
When: Doors at 9:30 p.m.
How much: $10

What: Halloween All-Ages Hootenanny
Who: The Paper Cranes, Away Ri'o, HRP, black tie social, Colourbook
Where: The Garry Oak Room, 1335 Thurlow
When: Doors at 7 p.m.
How much: $8, $6 with a costume

What: Thornley
Who: Former Big Wreck frontman Ian Thornley
Where: Legends Nightclub, 919 Douglas
When: Door at 9 p.m.
How much: $15

What: High Tide Entertainment's Halloween Party!
Who: Ember Swift, Barley Wik
Where: Logan's Pub, 1821 Cook
When: Doors at 9 p.m.
How much: $15

What: SOLID Saturday
Who: DJs Mod Marty and Longshanks
Where: Lucky Bar, 517 Yates
When: Doors at 9 p.m.
How much: $5 after 10 p.m.

What: Some crazy mish-mash rock show
Who: Tribal Machine, The REMANES, Nibbler, The Keg Killers, The Beaumonts, Micky Christ
Where: Ratsnest Studio, 468 Celia
When: Doors at 9 p.m.
How much: $3

What: A Nightmare on Yates Street
Who: ZAPPNINBLACK, Machina, Nicola Linde
Where: Steamer's Pub, 570 Yates
When: Doors at 9 p.m.
How much: $6

What: Some crazy metal show
Who: S.I.C.K., Desensitized, Friday Night Murder
Where: Tolmie Hell House, 1075 Tolmie Ave. (back entrance)
When: Doors at 8 p.m.
How much: TBA

What: UVSS presents Monster Ball 2
Who: DJ Trevor, Kenzie Clark, DJ Primitive
Where: Vertigo Nightclub
When: Doors at 9 p.m.
How much: TBA

SUNDAY THE 30TH

Not much. Maybe a decent Simpsons Halloween episode, but don't count on it.

MONDAY THE 31ST

What: Some crazy metal/punk show
Who: Enchanted Faeries, Champions of Hell, Gremory, the Grey Army
Where: Logan's Pub, 1821 Cook
When: Doors at 9 p.m.
How much: $6.66

Once Monday rolls around, it might be time to corral a few friends and do something you'll remember for a long time. If your night involves making a big mess, getting naked, or making a big naked chocolate mess—you've won the game of Halloween.

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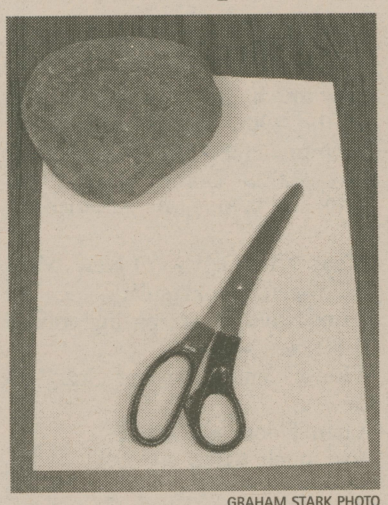
Rock, paper, sip that beer

Battling for Rock Paper Scissor championship

by Matthew Gauk



GRAHAM STARK PHOTO

Choose your weapon.

A true rock paper scissors (RPS) athlete must have skill, determination and endurance to overcome the odds and become a champion.

Or they can just be drunk and lucky.

The packed Clubhouse at the Strathcona Hotel played host Oct. 18 to the second annual Vancouver Island Rock Paper Scissors Championship. The Q! radio station sponsored the event and the white-tuxedoed emcee, Ed Bain, gave his very best impression of boxing announcer Michael Buffer by repeating, "Let's get ready to rock-paper-scissors!"

"It's pretty fun and it's pretty stupid," said Bain. "And if it's fun and stupid, we're into it."

The event was inspired by the International World RPS Championships, held Oct. 22 in Toronto. The champ, Torontonian Andrew Bergel, defeated 495 opponents from eight countries and made off with a $7,000 purse.

While the World RPS Society takes the "sport" fairly seriously, most of the participants at the Island Championship showed up for the free booze and the chance to win a trip to Toronto to participate in the recent Worlds.

Prepped at the bar with a pint or six and ready for action, more than a few athletes approached the podium unsteadily and promptly forgot the rules. A pinstriped referee kept on his toes reminding players of RPS etiquette. There were a number of no-shows and bys, but the crowd remained enthusiastic, friendly and competitive.

"You know it sounds simple enough, doesn't it," said Bain. "One-two-three and then show your rock, paper or scissors. But a lot of people just couldn't get that tonight."

The round-robin tournament lasted 90 minutes and 32 players threw down their tri-move combos in best of three match-ups. Some players came out strong with the aggressive avalanche gambit (rock-rock-rock), while others opted for the subtler scissor sandwich gambit (paper-scissors-paper).

The winner collapsed into a fit of giggles with her friends and declined all interviews.

Her opponent, like many others that night, slumped back to his table defeated, much to the enjoyment of his buddies.

Ed Bain was optimistic about the mental state of RPS contestants.

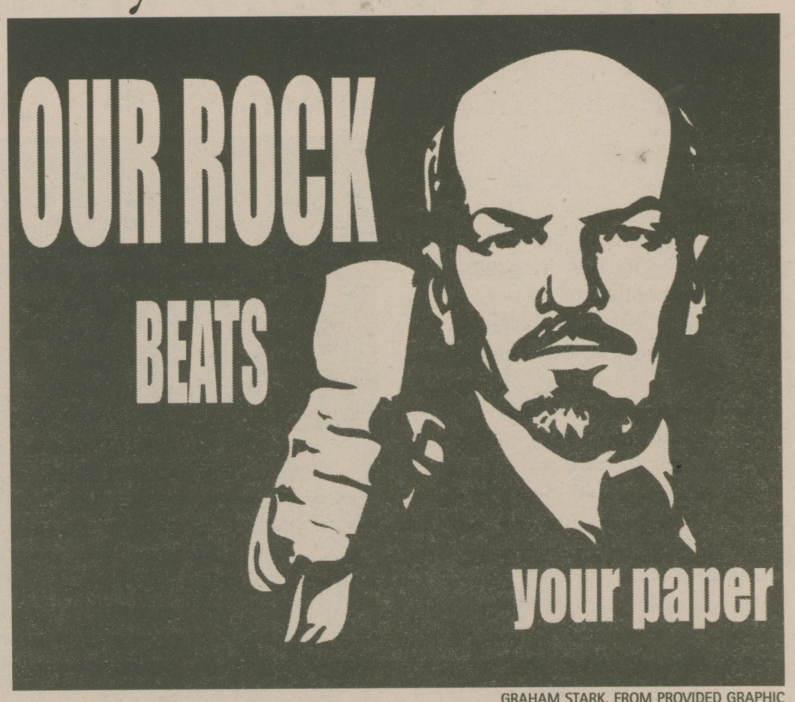
"I think everybody was pretty focused on trying to win," said Bain. "I don't think anybody was handicapping themselves by holding a beer. They all seemed pretty committed."

The event drew onlookers from all around the bar and favourite contenders drew whistles and catcalls from the crowd. While both players and spectators got quite involved with the RPS tournament, not everyone was happy.

"Put this in your article," said one bartender. "Why did they schedule [the tournament] on the same night as pay-per-view hockey?"

Just say 'no' to dynamite

by Megan Stewart



GRAHAM STARK, FROM PROVIDED GRAPHIC

Rock Paper Scissors "is gaming at it's most basic, its most fundamental," writes Arbiter, a world ambassador for the World Rock Paper Scissor Society (WRPSS). Eliminate one throw, and RPS ceases to be, "but the game itself is as complex as the mind of your opponent."

The introduction of gambits, a series of three strategic throws, to competitive RPS "has been one of the greatest and most enduring breakthroughs in RPS strategy," writes Arbiter. Many advanced RPS players rely on gambits like a scissor sandwich (paper, scissors, paper), fistful o' dollars (rock-paper-paper) or paper dolls (paper-paper-scissors). There are 27 possible three-combo gambits, and the Great Eight, each with a catchy, symbolic name, are the most used.

According to WRPSS, the Paper Scissor Stone Club began in London after an 1842 law declared, "any decision reached by the use of the process known as Paper Scissors Stone between two gentleman acting in good faith shall constitute a binding contract." Founders began the club as a place to pursue RPS as recreation. After the First World War, the club moved its headquarters to Toronto. It became a society in 1925, when membership swelled to 10,000.

Seemingly simple as child's play, the game is anything but. Chain gambits, meta-strategy, the RPS school of mysticism and other tactics reveal the "true beauty and complexity" of a match. The society claims RPS is too "often played by novices as a game of chance."

Chaos play, however, is meant to be absolutely random, and game theories like the Nash equilibrium (where both players are completely rational and apply the best strategy possible) contend that thinking about thinking about thinking (and so on) can be studied and systematized. Michael Abrams explains in July for *Forbes* magazine that, to adopt the Nash theory of play, "two non-emotional, omniscient 'people'" must use each throw exactly one third of the time without any pattern. "In essence, for RPS, the best strategy is no strategy."

RPS critics of chaos play say there is no such thing as a random play and the WRPSS argues throws are neither random nor equal.

"Each defeats one other throw and loses to one other throw," writes Arbiter. "Perhaps to a computer the throws actually are equal. To the human mind, that is seldom the case."

The three throws—symbols, or characters—are weighted with association and can suggest a player's mindset and intention.

Rock, a closed fist, is the most aggressive throw and "taps into memories of fist fights, tall and unmoving mountains, rugged boulders and the stone ax of the caveman."

Scissors, essentially a tool for manufacturing, are a sharp and dangerous implement and represent controlled, constructive aggression.

Paper is the subtlest of the three throws and its associations are complex. It stands for peacefulness and friendship, and like an open-palm handshake, cannot hold a weapon. "There is nothing aggressive about the limp documents that move through our desks and offices." Paper also stands for the power of the written word, which "has the ability to lay off thousands of employees, declare war against nations, spread scandal or confess love. Paper, in short, has power over masses."

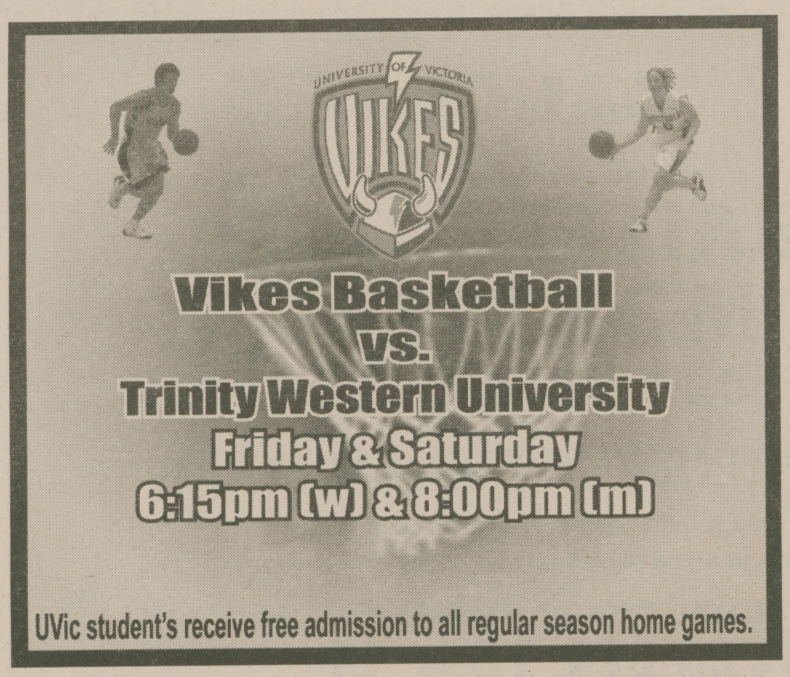
To bring the game to the masses and promote certain opening moves, the WRPSS launched a poster campaign that parodied historical images including the Allied victory in Europe and figures such as Vladimir Lenin.

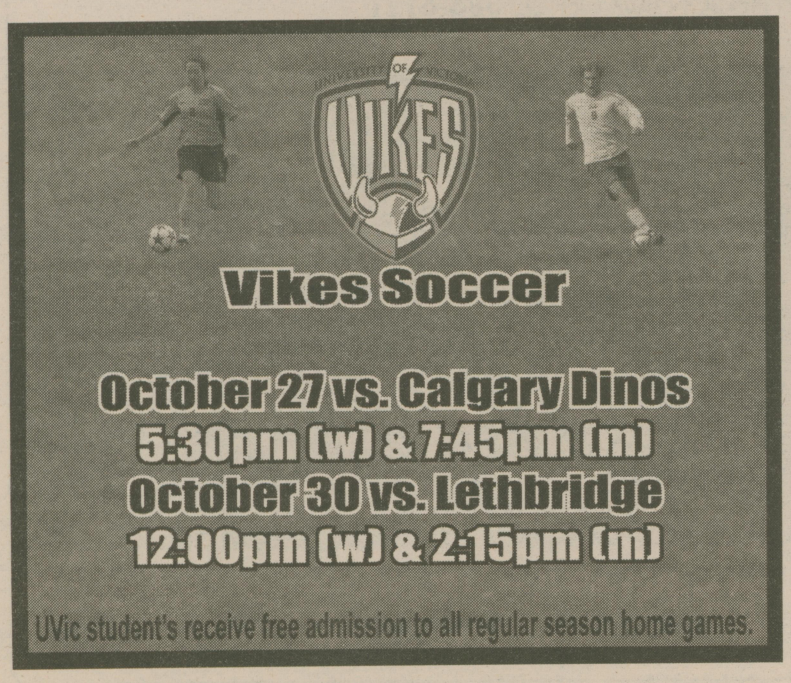
The paper throw suffered from low popularity in 1959, but a promotional poster never saw the light of day because of a printing error that reversed the "r" in paper. The controversy added to the posters' collectability. A replica, eventually proved a fake, showed up on EBay with a reserve price of $7,000.

Romanticized as the ultimate throw but never a legitimate aspect of WRPSS play, dynamite is the divisive move that "still hangs above RPS games like a great Death's Head, forcing otherwise reasonable RPS players into a whirling vortex of circular arguments."

The concern, explains Singlis Martok, WRPSS executive of theoretical throws, is that there is no consensus on the meeting of dynamite and paper. Dynamite explodes rock, and scissors cut the burning wick, but is paper burned, or does it snuff out dynamite?

"Should the issue ever actually be decided one way or another," Martok wrote in 1945, "the result would be 'explosive,' as it would completely change the dynamic of the game."

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Vikes ScoreBoard

Women's field hockey
Vikes end 22-year streak

For the first time in more than two decades, the Vikes women's field hockey team is not headed to the Canadian Interuniversity Sport (CIS) championships.

Head coach **Lynne Beecroft** has led the team to 10 CIS championship titles in 22 seasons.

The Vikes fell to their rivals, the UBC T-Birds, 1–6 and lost a tight match to the University of Alberta Pandas 0–1.

Women's rugby
Team winless, centre named All-Star

The Vikes were nearly shutout at the Canada West Championships and fell 0–58 to defending CIS champions U of Alberta Pandas in the opening match. Their only points of the three-game playoff series came in a 7–25 loss to the UBC T-Birds.

Rookie centre **Jenna Waddy** was named a Canada West All-Star.

Women's soccer
Star striker honoured

CIS named Vikes soccer forward **Moira Hood** the Canada West Athlete of the Week Oct. 24.

Hood's seven goals in 13 games are part of the reason the Vikes sit in second-place with 28 points and a record of 9–1–4.

The team heads to the Canada West playoffs in Alberta after the most important road trip of the season. They defeated the Universty of Manitoba Bisons 5–1 and followed with a 2–0 win over the University of Lethbridge Pronghorns and a 1–1 draw with the University of Calgary Dinos.

UNUSUAL SIDE OF SPORTS

The cerebral challenge of computer chess

by Mike Berry

It was only meant to be a leisurely activity, something to be enjoyed over a cup of coffee. But it soon became an addiction.

Sports have this ability to make one persevere. If you lose two out of three, you then try for three out of five. The more I lose, the more I persist and all the while I have many other things that need to be accomplished. Chess is a gruelling activity.

Recently I've been on a horrible losing streak. It's so bad, I feel like quitting my morning routine and giving up my dreams of becoming an intellectual to hide in a box for the rest of my life with only a checkerboard.

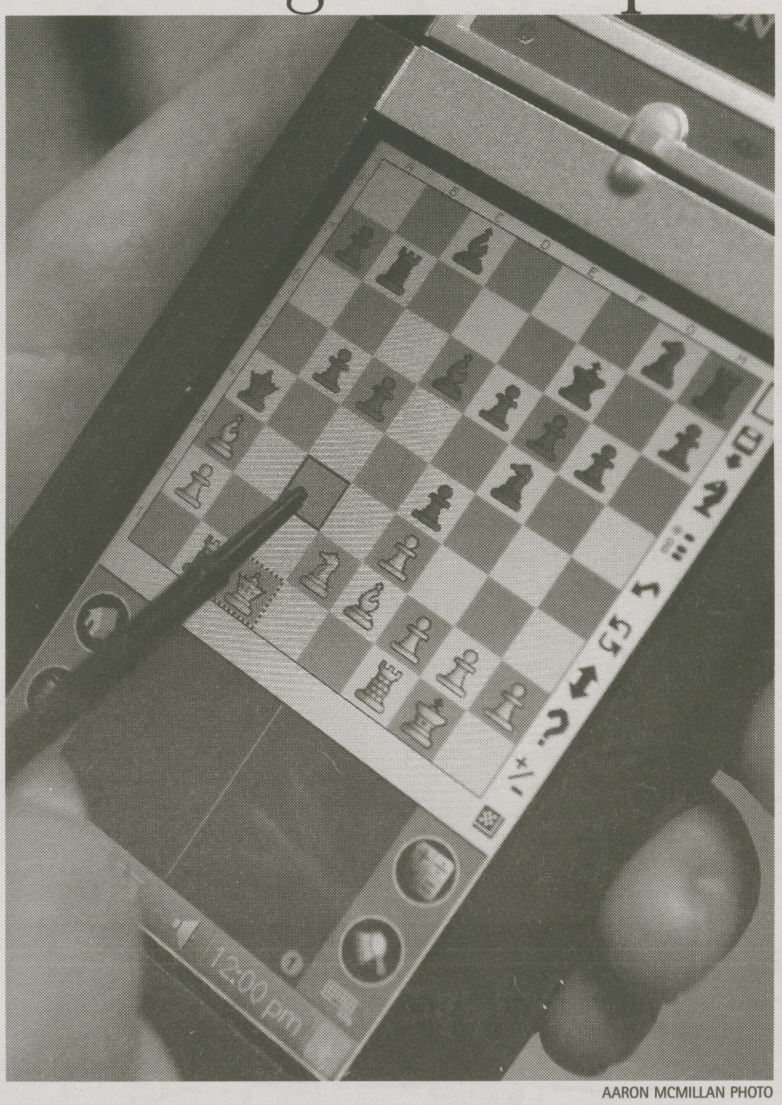
I've been playing chess over the Internet for some time and I find it difficult to succeed beyond the 1,300 mark—the higher the rating, the better the player. FYI 1,300 is not that great and the highest scores top out in the 2,100-plus range.

I have always equated good chess play with intelligence. It's a game that requires proper neurological conditioning: a particular knowledge of strategy and tactics, a solid memory, patience and—unbeknownst to me until recently—a hint of malice and impoliteness. I say these latter qualities because of one particular game I had.

I was playing against this girl—I say *girl* though I didn't actually meet her.

Her name was feminine and the cartoonish picture beside her name was also girlish. I'll admit, with a rating about 100 points below mine I thought she would be easily defeated.

But then she beat me. Unlike some players, as it has become clear to me, I can accept a loss with character.



AARON MCMILLAN PHOTO

Perhaps not a sport, the game of rooks, gambits and Deep Blue is heady recreation nonetheless.

After each game I have a habit of typing "gg" for "good game" in the script box. Her reply was typical and nothing other than expected.

"You're lucky," she wrote. "If I wasn't on the phone I would have beat you earlier."

Here in lies the beginning of my strange addiction. Not only did I lose to a player with a lower rating, but I also had it rubbed in my face. I played again—not because of her lower rating (that I can accept), but because of her impertinence. There must be vengeance!

During the second game I asked why she had to be so rude. She never answered. She only said that my game wasn't worthy of any conversation. I lost again. "It's *my* game!" I said to myself, frustrated.

I could feel the irritation creeping down my spine. This was an assault I could not take lightly. I had to play a third time. I had to play again to redeem myself. I'm *smrt*. I can beat her. But I couldn't and ultimately lost three in a row.

Though I believe irrational violence debases sport, this sudden urge came over me and her assaults prompted my own dejected nouns and taunting replies, something I vowed never to do. And it's all because she wouldn't say "gg" after our first game.

I browsed the net afterwards, and a 1962 *Harper's Magazine* article made me realize that perhaps it's a good thing I'm not a good chess player.

Quoting three-time U.S. Open chess champion, I.A. Horowitz, it read, "The huge egos of great chess players are legendary.

Psychologists have been amazed by their vanity, have studied it, and anecdotes concerning it are abundant."

The article also put to rest my theory that chess is synonymous with brilliance. "Psychological tests have shown that chess masters do not necessarily excel in math, or, for that matter, in general intelligence," I read.

My poor chess playing ability does not necessarily prohibit me from becoming an intellectual after all. In fact, my mediocre skill is a good thing. Not only does it (hopefully) assure me of a prominent future in academia, but it also guarantees me a free get-out-of-being-an-asshole card.

Chess is one of those odd games, I guess—you might want to think twice before winning any championship.

Classifieds

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Seize the moment - new skills, new friends, and new opportunities - Volunteer with us. NEED Crisis and Information Line. Training group starting Nov 19th. 386.6328 / www.needcrisis.bc.ca

Volunteer Opportunities at Swan Lake Christmas Hill Nature Sanctuary—Nature Interpreter with school groups and Nature House Receptionist. For more information call 479-0211 or email: volunteer@swanlake.bc.ca

BE AN IN-SCHOOL MENTOR
Mentor a student in an elementary school 1 hour/week. Play games, sports, cook, read, do arts and crafts and other fun activities. Call Big Brothers Big Sisters at 475-1117 bonnie@bbbsvictoria.com.

Volunteers of all ages are needed to assist individuals with disabilities to get out and be active. By donating only 1-2 hours a week you have the opprotunity to participate in an activity you enjoy while giving back to your community! To get involved or for more information, please call Bryanna at 477-6314 or visit: www.rivonline.org/RIVSite.htm

The BC Cancer Agency - Vancouver Island Centre is currently recruiting volunteers for Patient Support positions and for their busy TeaLC Café. Shifts are 3 and 4 hour, once a week. If you are interested in volunteering in this rewarding environment and are available to help out during a weekday, please contact Volunteer Services at 519-5500 ext 3747.

ON CAMPUS

UVic's IP Law Club presents Cyberlaw! an exciting conference on internet and e-commerce issues featuring Michael Geist, Michael Manson, and Robert Howell. Time: Nov 4th, 1:00-5:00 p.m. @ Fraser Bldg. email: jmarles@uvic.ca for information and reservations.

WE WANT YOUR BODY
for an aerial art image to oppose oil and gas drilling, off B.C.'s coast. On Nov. 2 at 11:30 a.m., meeet at fountain. There will be food, music and speakers. For more info e-mail the UVic Wilderness Club. uvicwilderness@yahoo.ca.

Electronic Arts is recruiting Engineering and Computer Science students. To find out more, attend their information session on campus: Thursday, October 27th in Harry Hickman room 110 from 5pm - 7pm. For more information www.careerservices.uvic.ca/infosessions.html

AustraLearn provides students with study abroad opportunities in Australia and New Zealand. If you would like to learn more about their study and internship opportunities, be sure to attend their information session on campus: Thursday, October 27th in Clearihue C108 at 4:30pm. For more information visit www.careerservices.uvic.ca/infosessions.html

Free—Cycling Traffic Safety & Ease Workshop. Thursday, October 27 1:00 p.m. to 2:00 p.m. — Harry Hickman Building, Room 110
Learn how to handle yourself and your bike safely and comfortably in traffic. Practical and readily-applied traffic theory, teaching where to ride on the road, and why. web.uvic.ca/uvbikes/

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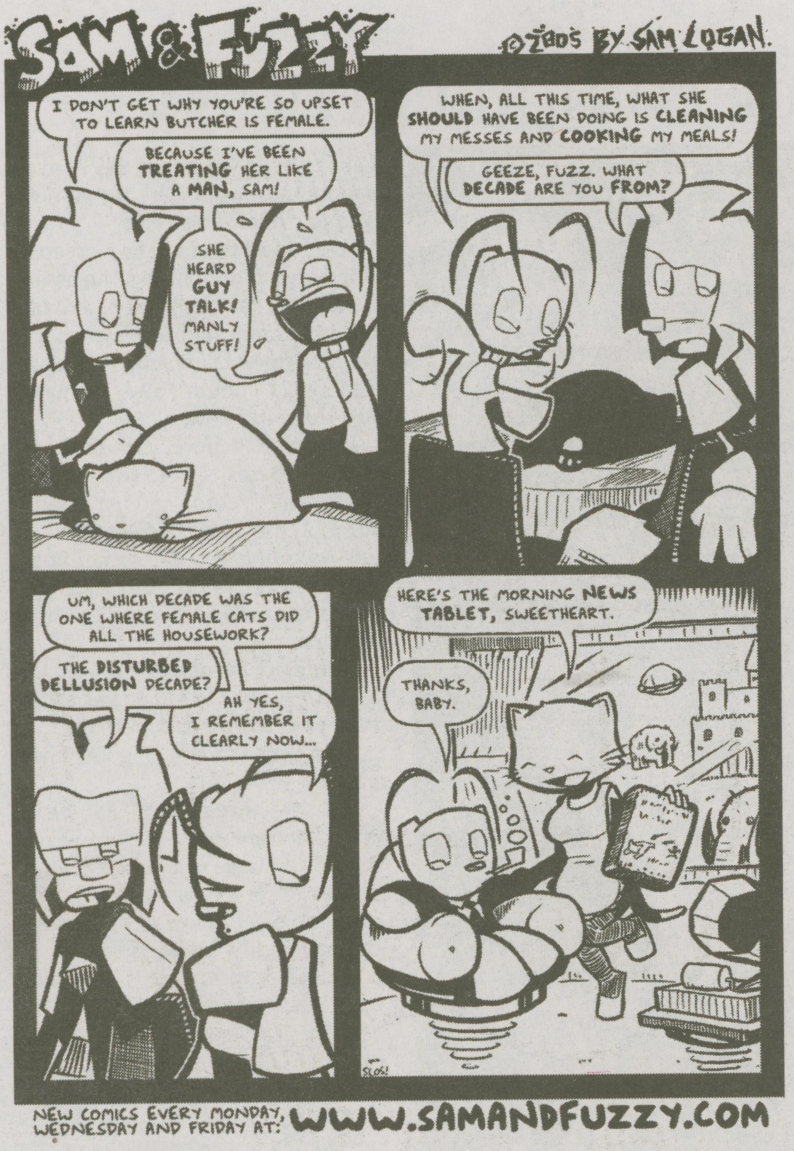
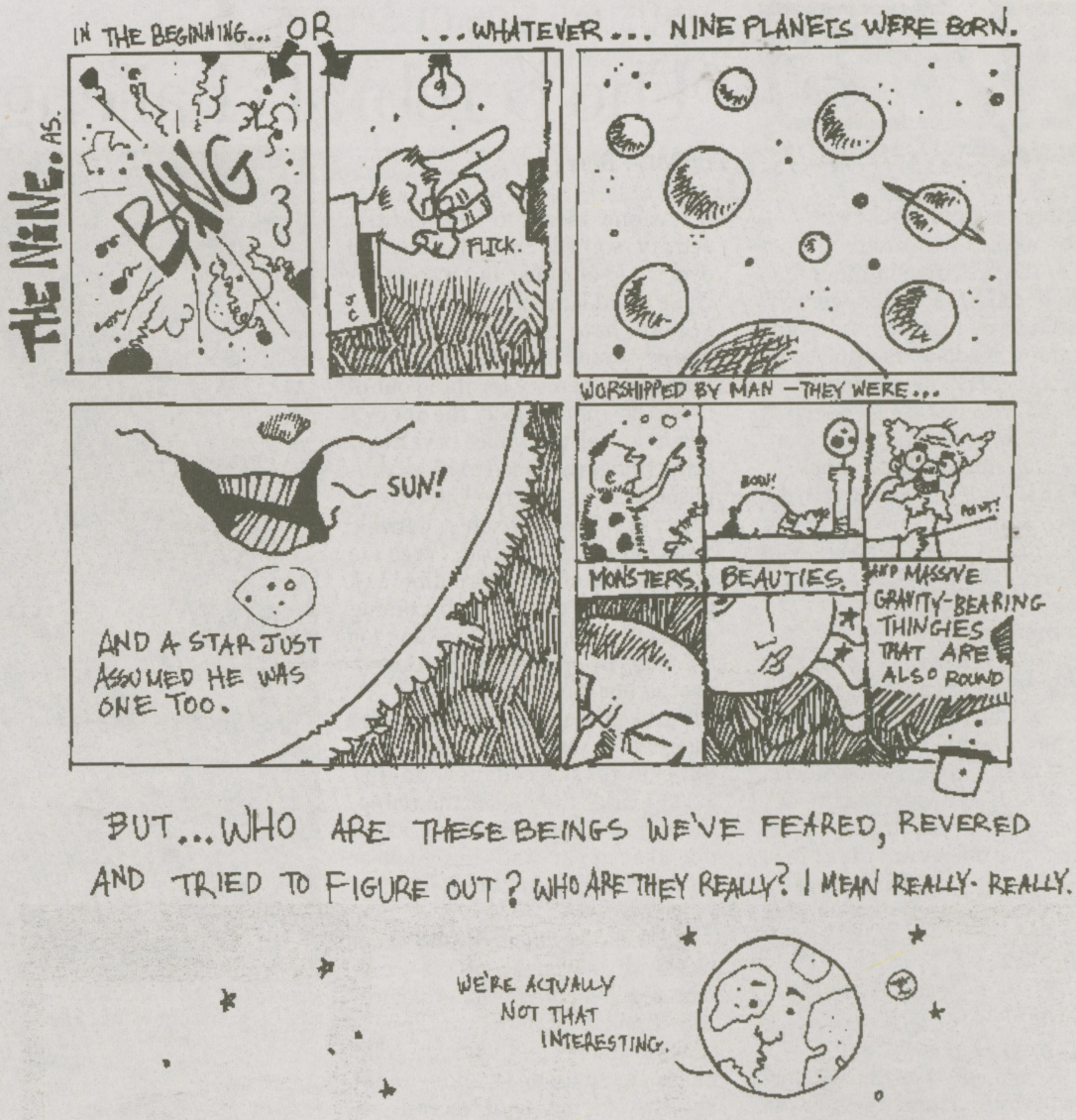
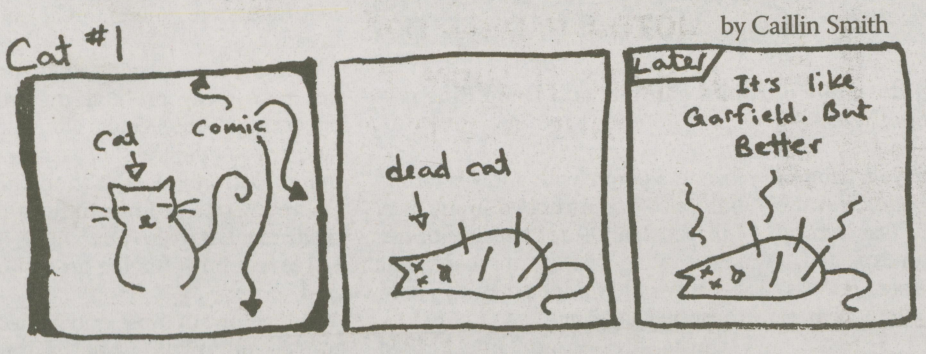

SAM & FUZZY
©2005 BY SAM LOGAN.
I DON'T GET WHY YOU'RE SO UPSET TO LEARN BUTCHER IS FEMALE.
BECAUSE I'VE BEEN TREATING HER LIKE A MAN, SAM!
SHE HEARD GUY TALK! MANLY STUFF!
WHEN, ALL THIS TIME, WHAT SHE SHOULD HAVE BEEN DOING IS CLEANING MY MESSES AND COOKING MY MEALS!
GEEZE, FUZZ. WHAT DECADE ARE YOU FROM?
UM, WHICH DECADE WAS THE ONE WHERE FEMALE CATS DID ALL THE HOUSEWORK?
THE DISTURBED DELLUSION DECADE?
AH YES, I REMEMBER IT CLEARLY NOW...
HERE'S THE MORNING NEWS TABLET, SWEETHEART.
THANKS, BABY.
NEW COMICS EVERY MONDAY, WEDNESDAY AND FRIDAY AT: WWW.SAMANDFUZZY.COM


IN THE BEGINNING... OR
...WHATEVER... NINE PLANETS WERE BORN.
THE NINE. AS.
BANG
FLICK.
SUN!
AND A STAR JUST ASSUMED HE WAS ONE TOO.
WORSHIPPED BY MAN — THEY WERE...
BOW!
PRAY!
MONSTERS,
BEAUTIES,
AND MASSIVE GRAVITY-BEARING THINGIES THAT ARE ALSO ROUND
BUT... WHO ARE THESE BEINGS WE'VE FEARED, REVERED AND TRIED TO FIGURE OUT? WHO ARE THEY REALLY? I MEAN REALLY. REALLY.
WE'RE ACTUALLY NOT THAT INTERESTING.

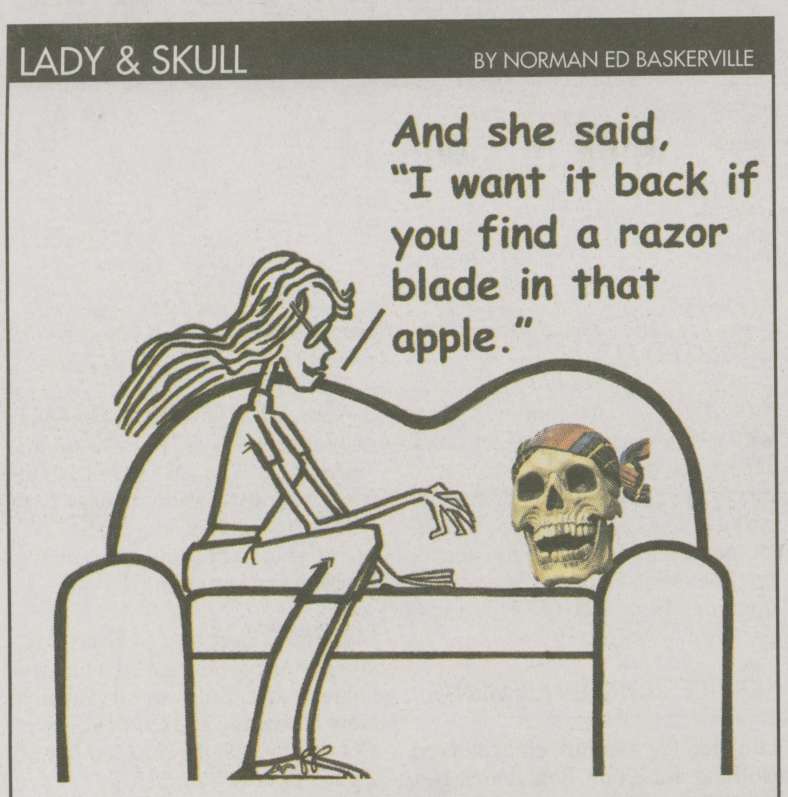
by Caillin Smith

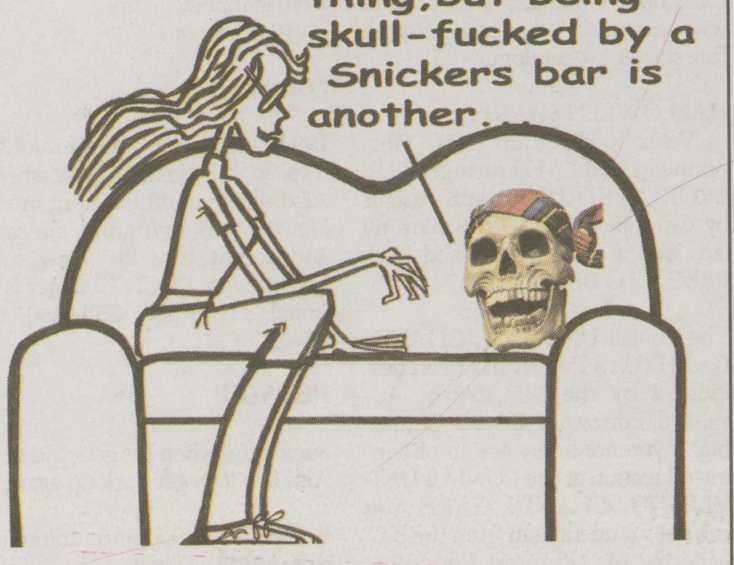


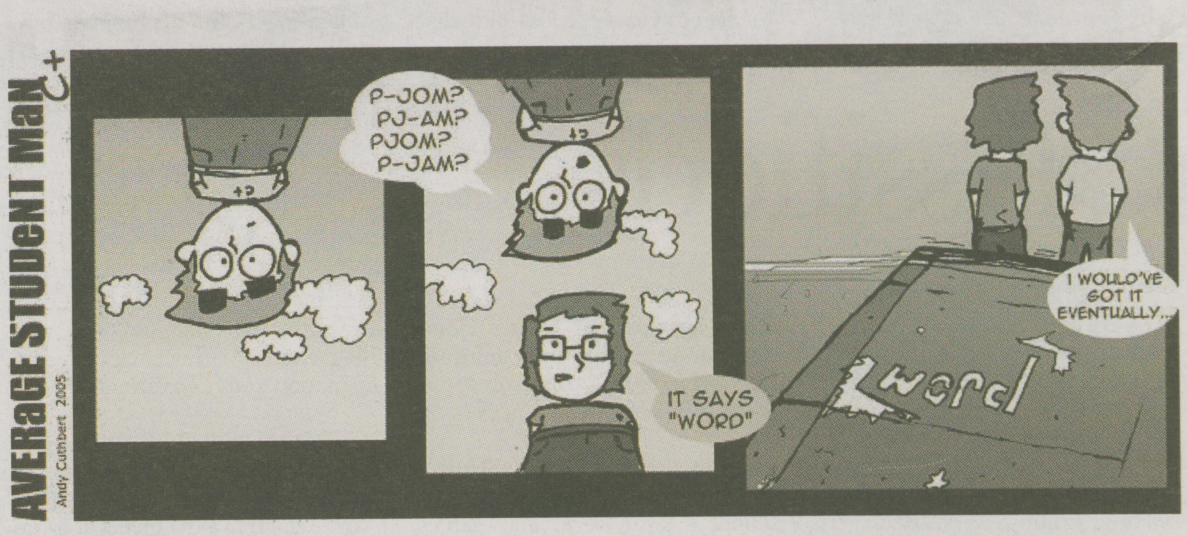
Bunnies by Lindsay Laltoo

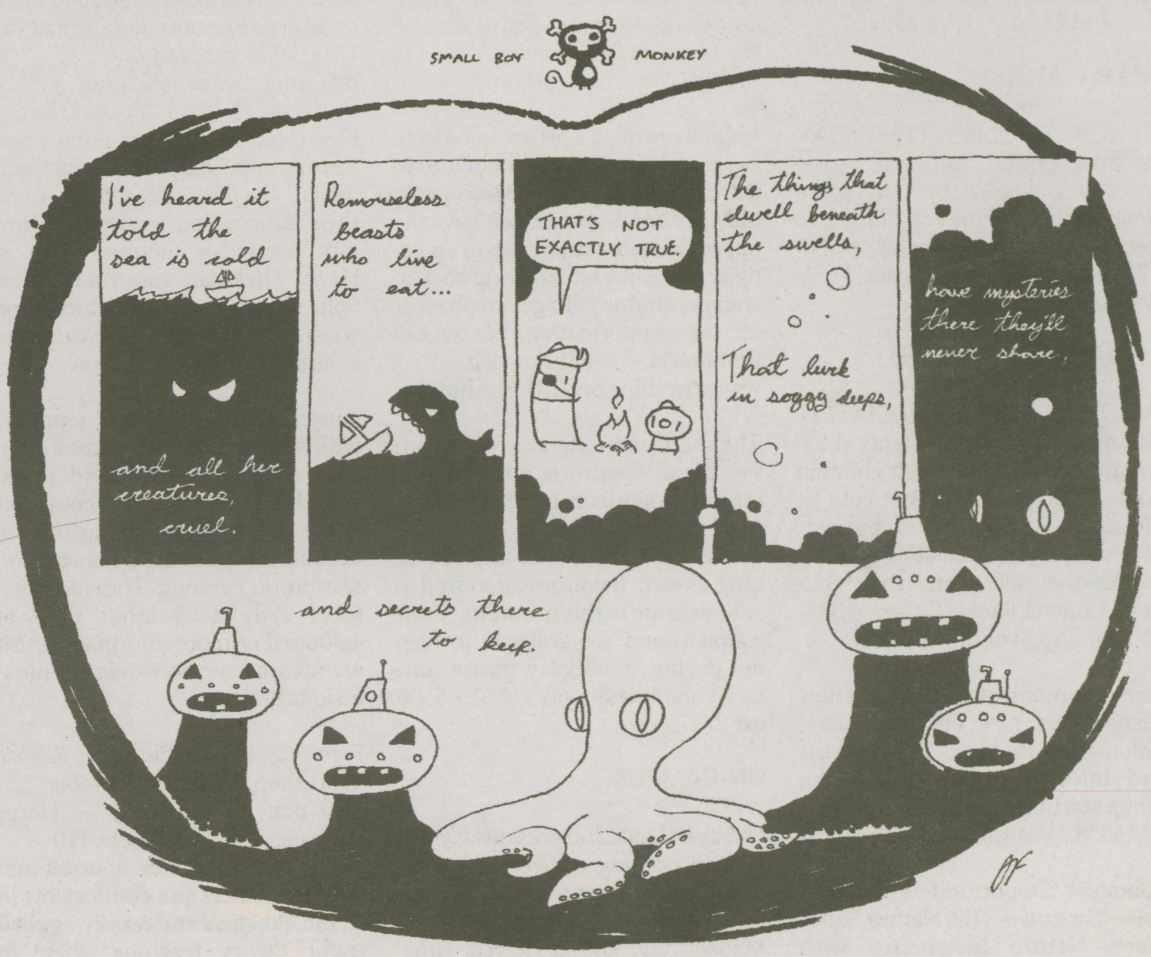
Great. Just great. Our first Art 100 assignment is to "capture the wildlife" at UVic. Ha!
Fine Arts Building
What am I suppose to do, find some drunk res kids and make them pose for me? It's a university campus, where am I going to find any-

LADY & SKULL — BY NORMAN ED BASKERVILLE








SMALL BOY
MONKEY
I've heard it told the sea is sold
and all her creatures, cruel.
Remorseless beasts who live to eat...
THAT'S NOT EXACTLY TRUE.
The things that dwell beneath the swells,
That lurk in soggy deeps,
have mysteries there they'll never share,
and secrets there to keep.